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# An illustrated Monograph

OF

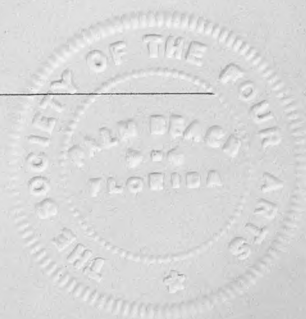
## CHARTRES CATHEDRAL

An historical and descriptive account with 11 plates  
(3 of which are coloured and represent « The Northern Rose »,  
« The Tree of Jesse », « The Belle Verrière »).



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*Being an Extract of a work  
Crowned by the « Académie des Beaux-Arts ».*





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# FOREWORD

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## My impressions as a custodian

Our Lady of Chartres is one of the finest churches raised to the glory of God and the Virgin. It is most solid in structure, without heaviness; perfect in its proportions; — the wonderful spires are like an invitation to prayer, and the severe beauty of the western front seems to scorn vain ornaments.

The nave with the harmony of its lines, at once takes hold of the soul! nor does any crushing sense of terror come down from the stoneblocks hanging some hundred and fifteen feet overhead, for the massive slender piers support them; and there is about the whole building an air of robustness and balance.

Then one walks on as if clad in a garment of gems which fall from our unrivalled windows; their soft light runs along the walls and floods the pavement; the colouring changes with the season and the hour, and, of an evening, when the last rays of the setting sun creep through that transparent mosaic, it is as if the walls were strewn with golden dust.

Did some medieval magicians want to carry us away to dreamland? No; artists merely tried to represent what the mystic city is, in which man's soul can meet with God; their ambition was to make of the church a dwelling worthy of the Virgin whom they worshipped.

A few steps farther will take us behind the chancel, and the vault of the ambulatory is a masterpiece. Now we enter a palm-forest in which the light gets more subdued inasmuch as the only openings are the lower windows, which are darker than those of either the transepts or the clerestory. And in that the mysticism of medieval artists is brought home to us, for they intended this place as « the Holy of Holies ».

Thus, in regarding the height of the nave or fathoming the depth of the side-aisles, the whole atmosphere being one of religious mystery, believers and atheists alike, provided they have a high-keyed and sensitive mind, cannot but experience a little of that unearthly joy so keenly felt by the devotees of our cathedral.

Yet they might pass by our statuary and miss all its significance — though it is to us as an open book from which we read the heart of the medieval sculptors.

Let the custodian therefore guide you; and let us first study that peerless royal door, a work dating from 1150 or thereabouts. Nothing here is given to corporeal beauty; and one is led to wonder how men — men of genius they surely were — could, in the very birth of their art, thus show the soul radiating through the body, thus open up vistas on the divine. Behold the Christ of the middle tympanum; what stateliness and dignity in his bearing! He sits enthroned, surrounded by the elders of the Revelation; they, glorious in their ecstasy; he, regal in his triumph.

And what shall we say of those tall figures, kings and queens of Judah, the supposed ancestors of Christ? They belong to the world beyond, and the serenity of their countenances seems reflected from the beatific vision.

If you should be tempted to say these are but rough draughts, clumsy attempts of an immature art unable yet to master life, we should deny the charge, and urge you to give a look at other scenes. Side by side with the apocalyptic vision, labour is represented and honoured. We have done now with composure and bliss; and we find common acts and gestures are faithfully pictured. Here, under the symbolic figures of the liberal arts, we see the men who became famous in every branch of learning. What pains they seem to take! Their knotted brows and tense faces show how strenuously they work. — There, in twelve most direct and realistic little scenes, we watch the round of a year's toil.



Different are the transept doors : art has come a step nearer to man. Look at the Christ of the southern porch ; he embodies our dream of a God *come down from heaven*, the *Word made flesh*. He stands in the midst of his apostles, no longer stamped with majesty but kindness ; sadness seems to cloud his features ; he looks as if aware of the difficulties of his mission among men.

All his Church is about him. In the bay to his right are the holy Martyrs. A pope, Saint Clement, is leaning on his crosier and personifies authority. Two deacons, Saint Stephen and Saint Lawrence, attend him with due meekness and obedience. A bishop, Saint Denis, has a deacon on his right, Saint Vincent, and on his left Saint Piat, a priest : both in a submissive attitude. The two groups are heralded by two proud knights, Saint Theodorus and Saint George.

In the bay to the left of Christ, Saint Leo and Saint Ambrose are rigid figures, as becomes Doctors of the Church ; saint Nicholas, with his wonted kindness, has a gesture of blessing ; and the apostle of Gaul, Saint Martin, is full of grandeur and dignity. Farther on, we notice Saint Jerome holding a Bible ; no doubt the artist gave him that austere look on purpose to remind us of his long fasting in the desert and his arduous study of the Holy Scriptures. On the two outside socles, two meditating monks, Saint Laumer and Saint Avitus.

Thus we are no longer facing immaterial, impersonal creatures. Here we have man wholly revealed through his acts with his own individuality.

Let us walk to the North porch, with its scenes from the old Testament. There the prophets stand ; grim and stern their faces are, one momentous thought ever present to their mind's eye : the coming of the Saviour.

Two figures especially draw our attention. We behold a John the Baptist, with his body emaciated through long penance, and a face on which deep sorrow is written : he feels crushed under the weight of the sinful world his master has come to redeem. And what of Saint Modest ? Virginal beauty irradiates through all her person, at once so demure and so stately.

Scenes there are here in which the old masters expressed their whole soul : those, for instance, of the Virgin's death and resurrection. What peace on her face ! and how infinite the respect with which the Angels approach the tomb of their Queen and lay hands on her shroud !

Again we are seized with admiration by the Creation of the World. With a wave of his arm, God brings Heaven and Earth out of Chaos. Higher up, after having divided the light from the darkness, he is lost in meditation ! Could any seer penetrate his thoughts ? He is about to create Adam : a masterpiece ! With what love and tenderness he shaped the first man « in his image, after his likeness ». Then comes the scene of temptation, followed by the fall, and the Almighty shows a face of wrath : He will punish, and drive the guilty pair out of Eden.

Another cycle of labour is carved on this porch, far less injured by the weather than that on the west front ; and for the second time we feel the charm of these life-like scenes. How familiar to us is that mower starting for the field in June ! And how true the sower who in October sows his seed ! Yet most delightful of all the rustic who, shivering with cold, and maybe just come in, out of a snow-storm, takes off his shoes before the hearth.

That is but a short record of our impressions. To guide the tourist in his study of the wonderful cathedral, we think it might be well to give him :

- 1° A history of the building ;
- 2° A description of the royal door ;
- 3° A description of the southern porch ;
- 4° A description of the northern porch ;
- 5° A description of the screen ;
- 6° A description of the windows.

May this modest contribution of a sincere admirer of the cathedral, inspire all those who love the middle ages to increase the number of pilgrims bound to our shrine.



# A History of the Cathedral

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Practically nothing is known of the churches built before the ninth century, But, in 858, Danish rovers destroyed the church then standing in Chartres.

Bishop Gislebert at once began the work of reconstruction, and extended the area of the building by casting the foundations of the new apse beyond the city-walls. Of that church, the martyrion only is left and is now commonly called Saint Lubin's chapel. It was lighted by five windows, which are walled in to-day. This church was in its turn destroyed by fire in the night of September 7, 1020.

Saint Fulbert was then bishop of Chartres. All of the great prelate's genius, science and piety went to the endeavour of building the church anew. To his letters, King Robert and other sovereigns of Europe responded by magnificent gifts. Fulbert began with the crypt; and, round the martyrion, he had an ambulatory built, which opened into three large barrel-vaulted chapels, and which he extended on either side into galleries. He then built the upper church, in length : 108 metres, and in width : 34 metres.

The fire which burnt the town in 1134, injured the front of the church as well as the bell-tower. Then it was that the north-tower was begun, to be completed about 1150<sup>1</sup>. It consisted only of two stories and had a leaden roof. The south-tower was begun about 1144 and was completed, spire and all, about 1160. That is certainly one of the finest steeples in the world. The harmony of its proportions is exquisite. And the architect who designed it showed remarkable skill in the way he contrived to pass from the square tower to the octagonal spire, rising towards heaven with such slenderness and majesty. The total height is 105 metres.

In the night of June 10, 1194, Fulbert's renowned church was burnt, the flames sparing only the crypt, the towers and the new-built front.

This was a great event in Christendom, for the pilgrimage to the Virgin of Chartres was one of the most popular.

The pope's legate happened to be in Chartres at the time. He gathered together the clergy and the people, and roused such enthusiasm that, forgetting private losses, one and all vowed they would raise a new and even more splendid church. Bishop Renaud de Mouçon and the canons relinquished their prebends for three years. Following such notable example, the people brought large offerings. Kings and nobles proved no less magnificent : all classes shared in rebuilding the cathedral. The work, under the control of an unknown master, went forward with great rapidity. The church, begun in 1194, was roofed in 1220 : and this accounts for the unity of style which is unmistakable throughout ; one mind designed and carried out the plans. And what plans they were ! with the porches yet to be built, and seven towers, not even begun. So diligently they worked that the cathedral as a whole, and as it now stands, was completed in 1260, when it was officially dedicated, Saint Louis perhaps attending the ceremony.

Minor work went on afterwards. — The vestry was built in the last quarter of the century. In 1326 a fine chapel was raised close to the apse, and dedicated to Saint Piat, whose relics used to draw crowds of pilgrims. This chapel, which measures 15 metres 40 in length and 7 metres 20 in breadth, and is divided into four bays, is very pure in style and harmonious in its proportions. The capitals and bosses denote perfect craftsmanship and the fourteenth century glass affords great interest. Note a lovely double piscina, unfortunately very much injured.

In 1413, Louis of Bourbon, Count of Vendôme, and a prisoner, vowed that, should he be released, he would raise a chapel to Our Lady. He therefore, in 1417, had a chapel opened in the fifth bay of the southern aisle, which still bears his name, but which, built in the flamboyant style of the period, is out of keeping with the rest of the building.

1. To visit the galleries and towers, tourists should apply to the custodian in charge of the bells, who is to be found inside the cathedral.



In 1507, Jean Texier began the new spire which he completed in 1513. The next year, he undertook the choir-screen.

It was in 1753 that the canons started their devastating campaign in the choir. They completely covered the pillars with vulgar-looking stucco, and replaced the beautiful tapestries hanging behind the stalls by those marble reliefs which are distasteful to every lover of medieval art. And Bridan sculpted the group of the Assumption of which the less said the better.

In 1836, the carelessness of a plumber caused another dreadful conflagration. The roof and the two belfreys were entirely burnt and the bells melted; yet the building itself was not injured and the glass was untouched. An iron roof covered with copper plates has taken the place of the famous « forest ».

It seems the unknown architect of Chartres was fortunate enough to find the forms which were to stand as models to the rest of Europe. The shape is that of a latin cross, with the apse turned to the East. It has a central nave of seven bays and two aisles going round in a double ambulatory. The apse is made up of seven apsidal chapels. Two steeples rise above the western front. At either end of the transepts is a three-arched porch flanked by two towers which were to be overtopped with spires. The apse is also flanked by two uncompleted towers. And, according to the original plan, another tower was to have been built over the transept crossing.

The church is built of hard stone from the quarries of Berchères, about five miles from Chartres; it is a kind of siliceous limestone.

Here are the chief dimensions :

Total length 130 metres ; length of choir 37 metres.

Length of the transept 64 metres 50.

Width of the western front 47 metres 65.

Inside width between the towers 33 ms 35 ; inside width of the apse 45 ms 95.

Width of the nave between the two centres of opposite piers : 16 metres 50, which therefore is greater than that of any other French church.

Height of the central vaulting 37 metres.

Length of the lateral porches 37 metres 65.

Diameter of the three roses 13 metres 36.

Height of old steeple 105 metres.

Height of new steeple 115 metres.

Entering through the royal gate, we are at once aware of that beauty and grandeur which caused Napoleon to say « that an atheist would feel ill at ease here ».

And memories come before us ! Three popes knelt on this pavement. Henry IV was crowned here. Most of our kings and a multitude of pilgrims of all ranks and from all countries came here to worship the mother of God.

No tombstone either of king or bishop is to be seen in this church. Out of respect for a building dedicated to Our Lady, the very ground was to be kept pure of all burial.

Apart from the interest of its having been trod by the feet of so many worshippers, the pavement is only remarkable otherwise for the labyrinth we see in the centre of the nave. Medieval worshippers and pilgrims would follow on their knees the line of white stones, by which pious practice indulgences were to be obtained.

Of course, in those days the worship of Our Lady brought huge crowds, and many were the pilgrims who were allowed to sleep in the church. For that reason it was necessary to wash out the church, in order to do which a reservoir was placed inside the north tower, and the pavement constructed so that water could flow from the north aisle, round the ambulatory, and down the south aisle. We notice in fact four steps leading up from the nave to the north aisle, whereas there are only two on the southern side.



# The West or Royal Portal'

## TWELFTH CENTURY

This portal, originally built (c. 1145) on a line further back than the towers, was meant as the front of a narthex preceding the former eleventh century church. Very likely it was only a few years after its erection that it was moved forward to be flush with the front walls of the two towers; and later it became the main entrance to our cathedral.

One single motive seems expressed in the decoration of the three doorways leading into the central nave. The right bay, which belongs to the Virgin, represents the descent of Christ to our world; the left, his ascension into heaven; while, on the middle tympanum, He is seen on His second coming when He is to judge the quick and the dead. Between these culminating moments of his Nativity and his Ascension, the whole of his earthly life is depicted on the capitals, on which incidentally we might count no less than two hundred little figures carved in the most naive and charming manner.

The subjects of these scenes are taken both from the New Testament and the Apocryphal Gospels; they do not follow in the proper chronological order, no doubt on account of blunders committed in the process of reconstruction. The story begins on the left of the central door, continuing on to the northern tower; then you return to the central door, and on as far as the southern tower.

1. Joachim and Anne are spurned by the high priest because they are childless.
2. They go away, grieving.
3. Joachim, seen among his flocks, is visited by an angel.
4. He meets his wife at the Golden Gate.
5. Mary is born and washed in a tub by two women.
6. Joachim and Anne decide to bring their young child to the temple.
7. The three are seen journeying thither.
8. Mary ascends the steps, while her father stands by and her mother is sitting.
9. The parents go home.
10. Mary is taken to the altar by the high priest and Saint Joseph, who holds a flowering stem.
11. Joseph and Mary join hands before the high priest who is marrying them.
12. They go to Nazareth.

13. The pair are sitting; to the left, an angel foretells the birth of Christ.

14. Mary visits her cousin Elisabeth and wonders, seeing her with child.

15. The Nativity. Jesus is lying on his mother's bed. Saint Joseph sits close by, in an armchair; and the two midwives, Zelemy and Salome, stand near by, ready to help. The ox is seen in the background.

16. Angels bring the good tidings to the shepherds.

17. The Wise Men inquire of Herod about the birthplace of the new king of the Jews.

18. They bring their offerings to Jesus, while their servants hold the horses.

19. The flight into Egypt.

20. The Massacre of the Innocents. A soldier brings a mother and her son to Herod, who sits on his throne, with his drawn sword in his fist. Another ruffian wields a sabre, and a third dashes out the brains of a helpless babe.

21. Jesus among the doctors.

22. The Circumcision.

23. The Presentation of our Lord in the temple.

24. The visit to Jerusalem.

25. The journey back to Nazareth.

26. The Baptism of Christ. The water of Jordan is shown by waving lines.

27. The temptation in the wilderness.

28. Judas is prompted by two Jewish priests to sell his master.

29. The Last Supper.

30. The Betrayal scene. On being kissed by Judas, Jesus is led away, while Saint Peter cuts off the ear of Malchus, in his defence.

31. The Entry into Jerusalem.

32. The Entombment of Jesus.

33. The Holy Women, coming to the sepulchre, find it empty; the soldiers set to watch, are asleep under it.

34. Jesus washes the apostles' feet.

35. He walks with the two disciples of Emmaus.

36. He sits at meat with them.

37. The disciples return to Jerusalem in order to relate what they have seen.

38. The Saviour's last apparition.

Now we have done with the capitals, let us make a study of the other parts.

1. The name of "Royal Portal" very likely goes as far back as the time of its erection. Ms. 1058 of the Municipal Library in Chartres gives material proof it was used in the first decades of the thirteenth century.



## I. — Right Doorway.

On the lower lintel, we see, to the left :

*The Annunciation.* Both the archangel Gabriel and the Virgin Mary are standing ; between them, an open book lies on the ground.

*The Visitation,* a scene in which Mary wears a royal crown.

In the middle :

*The Nativity of Our Lord.* The Virgin lies on a low bed ; above her is the Child, in a manger ; and Saint Joseph, standing at the head of the bed, seems rapt in contemplation of the new-born babe.

To the right :

An Angel, with tidings of the Saviour's birth, comes upon the shepherds, one of whom plays on his pipes, with sheep grazing at his feet.

On the upper lintel, we have another *Presentation of Our Lord* in the temple ; to the right and left, kinsfolk bring their offerings ; in the centre, the Child is supported on the altar by his mother and the devout old Jew, Simeon.

In the tympanum, above all these groups, the Virgin is seated with the Child in her lap, as is usual in

Byzantine art ; on each side, an angel is swinging a censer. The statue is probably the one mentioned in the cartulary of the cathedral as a gift of archdeacon Richer, who died in 1150.

The arch. — At the bottom of the first order, on the left, are two signs of the Zodiac : the Fishes and the Twins, no doubt originally belonging to the left bay. This inner order also contains six angels surrounding the throne of the queen. The rest of the arch is filled by the seven liberal arts, the *trivium* and the *quadrivium*, being represented in a twofold way : symbolically in the guise of women ; and historically by the seven men who were considered, each in his own line, the outstanding exponents of the arts. They can be identified with some degree of certainty.

Beginning from the left, in the second order :

1. Dialectic and Aristotle.
2. Rhetoric and Cicero.
3. Geometry and Euclid.
4. Arithmetic and either Boethius or Pythagoras.
5. Astronomy and Ptolemy.
6. Grammar and Priscian or Donatus.
- To the right, at the bottom of the first order.
7. Music and Pythagoras.

## II. — Left Doorway.

At the top of the tympanum, Christ, standing on a cloud, is supported by two angels.

Below, on the lintel, four other angels lean towards the apostles, as if to say : « Ye men of Galilee, why stand ye gazing up into heaven ? this same Jesus, which is taken up from you into heaven, shall so come in like manner as ye have seen him go into heaven. » (Acts I. 11).

In the arch, the labours of the months alternate with the signs of the Zodiac. Beginning from the bottom on the right, we have in the first order :

1. January, with his two heads symbolising the new and the old year ; he sits at a feast.
  2. The He-goat.
  3. February, a man in a hood, warming himself before the hearth.
  4. Aquarius.
  5. March, a vine-pruner.
- On the left, from bottom to top ;
1. April holds, in both hands, the branches of a tree covered with blossoms and leaves.
  2. The Ram.

3. May, a falconer, stands near his horse, a falcon on his fist.

4. The Bull.
5. June mows his hay.

In the second order, on the left again and beginning from the bottom.

1. July, a harvester, cuts corn with a sickle ; behind him, two conventional trees.
2. The Crab.
3. August unties a sheaf of corn : his flail is seen behind him.
4. The Lion.
5. September. A man is treading grapes, while another empties a basket into the tub.
6. The Virgin.

On the right, and from the bottom :

1. October is knocking down acorns.
2. A woman's figure that formerly held the scales.
3. November slaughters his pig.
4. The Scorpion.
5. A man and a woman sit at a well-provided table.
6. The Archer (a Centaur).

## III. — Central Doorway.

We have here a « *Majestas Domini* » according to the Apocalypse.

In the tympanum, the figure of Christ, seated on a throne, is surrounded by an oval glory ; behind his head is the cruciform nimbus ; his right hand is raised in

blessing, while his left holds a book resting upright on his knee. On either side, are the four beasts symbolising the four evangelists.

On the lintel below, are the twelve apostles, in groups of three, and at each end an unknown figure.

The first order of the arch is filled by twelve angels; the second and third by the twenty-four elders, holding musical instruments and vials of odours.

We have now to speak of the nineteen large statues, standing in a row on each side of the doors, to identify which proves a most difficult task. However, according to M. Mâle<sup>1</sup>, they would seem to represent men and women of the Old Testament, as symbols of the old Law leading up to the new. M. Mâle sees Moses in the figure on the right of the left door; Salomon, in the king holding a scroll<sup>2</sup> (the outer figure on the right of the central door); and the queen of Sheba in the woman next to Salomon.

When studying the style of the statues, we must not look for that perfection of form belonging to Greek art in the time of Pericles. The twelfth century artist gave no thought to the body; his highest ambition was to concentrate all the life of his statues in the faces. At Chartres, we can say he fully succeeded. It is impossible not to admire the look of inward joy and utmost bliss on every countenance.

Therefore, in their book on « *The Sculptures of Chartres Cathedral* », Margaret and Ernest Marriage have truly written: « This statuary is perhaps the most interesting thing at Chartres, and represents the art of the twelfth century at its height. »

1. *L'Art Religieux au XII<sup>e</sup> siècle en France*.

2. The same king is seen on the southern doorway at Le Mans cathedral; and the word Salomo could still be read on the scroll in 1841.





# The South Porch

## THIRTEENTH CENTURY

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The South portal originally consisted of the three inner doors only, along which ran an outside court where shop-keepers did business, and had a trade as well in religious objects. But, on May 26. 1224, the Chapter granted to those merchants already in business on the spot, the right to establish themselves in the close between the tower and portal. We may therefore surmise that was the year when the present projecting porch was begun. — We can see it was not included in the original plan, for parts of the buttresses have been cut away to make room for it. The South porch has been thoroughly restored in recent years.

This porch, 40 ms in length and 6 ms in width, is approached by a flight of seventeen steps, and comprises three bays with pointed arches, each surmounted by a gable decorated with a niche and a cross, and supported on square pillars. Very richly decorated, it boasts seven hundred and eighty-three carved figures.

In subject, the South porch stands for the Church as it was established in this world. In the central bay, Christ is seen in the midst of his apostles; on his right, are the holy martyrs; on his left, the Confessors.

### I. — Central Bay.

On the trumeau is a statue of Christ, the teacher of mankind, a book in his left hand, his right uplifted in blessing, and, behind his head, the cruciform nimbus. His feet rest on a lion and a dragon, the two animals usually selected from the four mentioned in the ninetyeth Psalm: *Super aspidem et basiliscum ambulabis et conculcabis leonem et draconem*. At Amiens, the asp and the basilisk are placed under the two other animals. As to Christ's head, it is as fine as, if not finer than that of the famous « Beau Dieu » of Amiens. Here he is not the Christ of the Revelation, as on the western door, but the preceptor, the shepherd who gave his life for our ransom, whose love may be considered his highest quality.

For this reason, two scenes, under Christ, symbolize acts of charity. The first shows a man on his knees, who, before giving loaves to be distributed among the poor, seems to offer them to Our Lord, thus calling down the heavenly blessing on his alms. — Below, a man and a woman are giving a loaf to a beggar. They are generally supposed to represent the donors of the porch: Pierre Mauclerc, Count of Dreux, and his wife, Ann of Brittany.

On each side of the door, on beautiful twisted columns, are ranged the twelve Apostles, each with a halo behind his head and barefooted. Whereas some are easy to recognize on account of their attributes, others, as in the Romanesque period (except Peter with the keys), have no special symbol; for, though they bear the ins-

truments of their deaths, several of these are identical.

Saint Peter, as head of the Church, is placed on the right hand of Christ, and is recognized at once by his curly hair and beard, and his keys, the symbols of his powers of « binding and loosing on earth ». On the carved socle, is Simon the Magician, with a huge purse hanging from his neck.

Saint Andrew carries his cross, the draperies of his cloak falling in the most graceful way.

On the left of Christ:

Saint Paul carries a sheathed sword, and there is no doubt that in fact he was beheaded.

Saint John, a beardless youth, in the garb of a priest, holds a book in his left hand, and, in the other, what is left of a palm, a symbol of his chastity. Under his feet, a man seems to offer him a cup full of serpents (an allusion to one of his miracles).

The third apostle, Saint James the major, wears a belt of shells across his right shoulder.

The fourth is Saint James the minor, who holds a club.

The fifth is Saint Bartholomew, holding the cutlass with which he was flayed alive.

Those are the apostles whose identity can be ascertained.

On the carved socles, the executioners of the apostles are severally represented. One of them wears the conical cap that was the usual head-dress of the Jews in the middle ages.

*Tympanum, lintel and arch.*

Above the door, the Last Judgment is depicted according to the gospel of Saint Matthew and the commentaries of medieval doctors.

In the tympanum, Mary on one side and, on the other, Saint John, the beloved disciple, plead for mankind, while Christ, as a stern judge seated on a bench, calls attention to his five wounds with a gesture of his raised hands, exposing to view his side and feet. Six angels, who carry the instruments of the Passion, remind every Christian as plainly as do the wounds that the power to judge was given Christ on account of his sacrifice. The angel near Saint John has the pillar and the scourge; the one behind the Virgin the lance. Above, four others, their hands covered with napkins, hold the crown of thorns, the nails and the cross.

In the orders of the arch, the nine choirs of Angels represent the heavenly Court of Christ. They are assigned their places according to the « Celestial Hierarchy », which is a book wrongly attributed to Saint Dionysius the Areopagite. First come the Seraphim, to the left, and the Cherubim, to the right, who are very much alike, with six wings to symbolise the swiftness of their thought. The Seraphim personify fire and what they hold appear to be balls, intended no doubt to represent the « live coal » with which one of them touched the lips of Isaiah. The Cherubim carry flames, for they personify light.

The following orders of the arch contain: the Thrones, which are indicated by seated figures with sceptres and crowns; the Dominations, also sitting, sword in hand; the Powers and Principalities; finally the Archangels and Angels, the messengers of God unto men, the former fighting the demon, the latter bearing torches and censers.

Four angels blow their trumpets for the general awakening of mankind.

At the blast (second row of the arch), the dead arise, still wrapped in their shrouds, lifting their tombstones. Their attitude is one of imploring, while a few hardened sinners, pressing one hand on their bosom, assume the spirit of protest.

In the middle of the lintel, Saint Michael is weighing souls (the beam of his balance is broken). To the left, in the lower scale, is a tiny figure like a naked child; to the right, in the upper scale, a demon and two loathsome toads represent the weight of deadly sins: and another devil, so as to deceive the archangel on the merits of the blessed soul and win it to hell, tries to pull this scale down.

On the left of Michael, the Damned are led to eternal fire by demons, while angels on high drive them from God's presence with swords and shields. In the procession are seen a layman, a monk, a lady, a bishop, a king, all urged on toward the furnace into which one demon is hurling a woman he carries on his back. Through the flames, faces are seen to emerge out of the jaws of Leviathan.

The scene is continued on the vaulting (first row to the right). First comes a devil who carries a woman on his shoulder; next to this, another attends a princess; a third holds a nun; a fourth torments a miser, with

his money-bag hanging from his neck; and a fifth drags along a naked woman whose long hair sweeps the ground.

On the other side of the lintel, the righteous make up the procession of the Blessed. They are welcomed by an angel who leads them, while others, from heaven, honour them with censers. In this new procession, again we find a king, a bishop, a monk, a virgin, and laymen, one of whom wears a wreath of flowers.

The lowest row of the arch represents Paradise. On his covered hands, an angel is bringing a soul to Abraham's bosom where three are already enfolded. Then an angel conducts a man wearing a crown; another guides a virgin, and a third welcomes a King who, in a spirit of humility has offered his crown to God: we see it lying in the angel's hands. The blessed are all naked as a sign of their purity.

On the brackets supporting the lintel, two little figures are carved. The one on the side of Hell weeps, and is an emblem of sorrow. The one on the side of Heaven laughs as an emblem of joy.

Such is this Last Judgment, which was perhaps the favourite subject of the thirteenth century artist.

The decoration of the porch proper represents the Heavenly Court.

The first order of the outer arch has twenty-eight statuettes of kings and queens of the Old Testament: we recognize David with his harp, Solomon with a sceptre, and the queen of Sheba holding a flower in her left hand. At the top, the four major prophets, wearing beards, talk with four lesser prophets who are clean-shaven.

The second order is carved with fourteen figures of exquisite workmanship. They are the fourteen Beatitudes described by Saint Anselme and Saint Bernard, representing the seven gifts of the body and the seven gifts of the soul which are promised to the faithful in the life to come. These beatitudes are, for the body: beauty, swiftness, strength, liberty, health, pleasure, longevity; for the soul: wisdom, friendship, concord, honour, power, security, joy. They are also placed on the North porch.

The heavenly court is completed on the inner faces of the square pillars, which bear in low relief the four-and-twenty Elders, seated and crowned, holding musical instruments and vials of odours.

The other faces of the piers show the Virtues and Vices which are called to account on the day of Judgment. Each of the twelve Vices, exemplified in a little anecdotic scene, is represented under the corresponding Virtue, which is a seated figure of woman with a shield and heraldic symbol.

On the left pillar, west side, we have the three theological Virtues and their corresponding sins, *i. e.*, starting from the top:

Faith with a chalice on her shield.

Idolatry worshipping an idol.

Hope with a standard on her shield, looking up to heaven.

Despair stabbing herself.

Charity with a lamb on her shield, clothing a beggar.

Avarice hoarding her gold.

On the South side are, following the same order;



Chastity with a phoenix on her shield, holding a palm.

Lust, a man embracing a courtesan.

Prudence with a serpent.

Folly, a half naked, dishevelled woman carrying a club.

Humility with a dove.

Pride falling from his horse.

On the right pillar, south side, we see :

Docility with an ox on her shield, a mutilated figure.

Indocility, a woman who holds a drawn sword between herself and a monk.

Gentleness with a lamb.

Harshness, a noble lady thrusting out her foot against a servant who kneels before her.

Strength in a coat of mail over her robes, with a helmet on her head, a sword in her right hand and a lion on her shield.

Cowardice running before a hare.

East side :

Perseverance with a crown on her shield.

Inconstancy, a monk who has doffed his gown and leaves the monastery.

Obedience with a camel.

Disobedience, a man striking his bishop.

Concord, holding an olive-twigg on her shield.

Discord, a quarrel between husband and wife ; the distaff is thrown into a corner, the jug is upset.

In the gable, the Holy Virgin, a pattern of Christian perfection.

## II. — Left Bay of the Martyrs.

The eight tall statues placed against the columns on the right and left of the door, are those of martyrs. The two outside are among the most beautiful of the cathedral and belong to the period when the porch was added. They represent, on the left, Saint Theodore « the very image of the perfect knight » ; on the right, Saint-George. Both wear the military dress and armour of the thirteenth century. — Working towards the door, we see, on the left, Saint Stephen in deacon's dress ; Saint Clement, pope ; Saint Lawrence as a-deacon again. On the right, we have Saint Piat in the dress of a priest ; Saint Denis, bishop of Paris ; Saint Vincent as a deacon.

Under each one of these eight statues is a scene reminding us of some circumstance or detail of their martyrdom. Thus, under Saint George, is the wheel on to which he was fastened.

The lintel represents the stoning of Saint Stephen, which was in the very year of the Ascension.

In the tympanum, Christ, the victim or martyr *par excellence*, stands crowned between two kneeling angels.

In the first order of the arch, eight children sit holding palms and balls (which stand for the seal of God) : they are the Holy Innocents.

The second illustrates that verse of the Book of Revelation about those who have washed their robes and made them white in the blood of the Lamb. We see six seated figures holding out their mantles to receive the blood that flows in two streams, issuing from the throat of a ram whose head is in the keystone.

In the third order, eight martyrs hold palms.

In the fourth are ten kings and bishops.

The fifth order gives a hierarchy of the martyrs in twelve statues of levites, deacons, priests, abbots, bishops ; at the top, an Emperor and a Pope, who were two equal powers in the middle ages.

The outer arch again is adorned with carvings. In the first order are represented, on the left, the five Wise Virgins with their lamps trimmed and filled ; on the right, the five Foolish Virgins.

The second order consists of ten figures of Angels. The lowest on the left stands on a wheel and therefore is a Throne. The lowest on the right is an Archangel

trampling on a dragon. All the others merely hold tapers.

In the gable, Saint Anne holds a vase with a lily.

The decoration of the left pillar helping to support the vaulting, consists of twenty-four bas-reliefs of martyrdoms which it would be presumptuous to identify with anything like certainty.

On the south face of the pillar, starting from the top, we have :

1. Saint John the Baptist being beheaded.

2. Saint Denis holding his scalp.

3. Saint Saturninus dragged down the steps of the Capitol by a bull.

4. A martyr, beheaded.

5. Saint Procope thrown into a furnace.

6. A martyr tied to a tree.

West side :

1. A martyr cast into a well or an oven.

2. Saint Cyprian on the point of being beheaded.

3. Saint Ignatius between two lions.

4. Saint Theodore torn with a rake.

4. Saint Eustace with his wife and children burnt in the brazen bull.

6. Saint Gervais scourged to death and Saint Protas pierced with a lance.

North side :

1. Saint Clement thrown into the sea.

2. A martyr kneeling.

3. Saint Lambert on the point of being beheaded.

4. Saint Vitus and Saint Modestus in a boiling cauldron.

5. A martyr being scourged.

6. Saint Quentin at the stake.

East face :

1. Saint Thomas of Canterbury put to death at the altar.

2. Saint Blasius being flayed alive.

3. Saint Leger having his eyes put out.

4. Saint Vincent washed ashore in spite of the millstone tied round his neck ; a crow protects the corpse from a wolf.

5. Saint Lawrence on the gridiron.

6. Saint Cheron, with his head in his hands, stands near a well.

The pillar on the right does not belong to this bay as far as the decoration is concerned, and the scenes carved on it have been described in relation with the central bay.

### III. — Right bay of the Confessors.

The right doorway is decorated by statues of Confessors of the Christian faith. The two outside figures, added when the porch was built, are local saints: Saint Laumer, a monk of Perche, to the left; and, to the right, Saint Avitus, abbot of Micy. Going towards the inner door, we see, on the left, Saint Leo, pope; Saint Ambrose, archbishop of Milan; and Saint-Nicholas, bishop of Myra. On the right, in the same order, are Saint Gregory, pope; Saint Jerome holding a Bible; and Saint Martin, bishop of Tours.

The subjects carved on the socles are extremely varied. Thus, under Saint Jerome, a woman with her eyes bandaged represents the synagogue. Elsewhere we see allusions to miracles worked by the saints; for instance two dogs lick Saint Martin's crosier because he is said to have stopped them from pursuing a hare.

The lintel and tympanum illustrate the stories of Saint Martin and Saint Nicholas, the two saints, being then extremely popular.

On the left, Saint Martin on horseback meets a beggar at the gate of Amiens, and gives him the half of his cloak. Above this scene, we see him asleep, his servant lying a little lower, and Christ appears to him clad in that portion of the cloak that was given to the beggar (the other half hangs from the wall).

The scene on the right of the lintel represents Saint Nicholas dropping a purse into the house of a poor, sick man whose three daughters were about to lead evil lives. The purse contains their dowries. The top scene shows sick people who have come to be cured by the miraculous drops oozing from the saint's tomb. A few have brought vessels as if to take away some of the precious ointment.

On either side of the lintel, the lowest row of the arch tells the story of Saint Giles. On the left, he is seen with his doe. On the right is an episode of Charlemagne's life. When the great Emperor went to Spain, he stopped to visit Saint Giles and be shriven by the famous hermit. In the carving we see Saint Giles celebrating mass, while an angel appears with a scroll on which is written a sin Charles had tried to keep secret. The scene, which seems to have been a favourite one, is also treated in the windows.

The remaining part of the arch is filled with a hierarchy of the Confessors. They all have halos behind their heads and carry the special attributes of their ranks or dignities. We see laymen, knights, monks, priests, abbots, kings, bishops, archbishops; at the top of the fifth order, as equal in rank, a Pope and an Emperor.

The first order of the outer arch is carved with ten figures of apostles.

The second order has a row of ten angels, most of whom hold censers; the lowest on the left is an Archangel standing on a lion; the lowest on the right is a Throne.

In the gable, the Virgin, between two angels, holds the book of faith open against her.

The left pillar of this bay has already been described in relation with the central bay. On the right pillar are carved in low-relief twenty-four anecdotic scenes of the lives of the confessors.

South side, starting from the top:

1. Saint Gregory the Great writes, prompted by a dove which is perched on his shoulder, while his young secretary draws back a curtain to peer into this mystery.

2. Saint Remy anointing Clovis.

3. Clovis kneels before a bishop (Saint Solemnis) (?).

4. Saint Laumer (?) curing a sick person.

5. Saint Calais.

6. Saint Paul hermit, conversing with Saint Anthony (?).

West side:

1. Saint Leo praying on the tomb of Saint Peter.

2. Saint Martin blessing a man who wanted to kill him.

3. Saint Lubin anointing Saint Caletic (?).

4. An abbot resting.

5. Saint Anthony tempted by the devil while he is reading the Scriptures.

6. A meditating Saint.

North side:

1. Saint Ambrose is preaching to Saint Augustine.

2. A Saint working a miracle.

3. A bishop leading a dragon with his stole.

4. Saint Giles curing one possessed.

5. Saint Jerome translating the Bible.

6. A Saint driving back temptation.

East side:

1. Saint Sylvester baptizing Emperor Constantine.

2. A Saint brings a child to life again.

3. Saint Caletic visiting Saint Lubin (?).

4. Saint Benedict blesses a poisoned cup.

5. A confessor converses with a kneeling peasant.

6. A Saint fronting a winged dragon.

To finish with, between the gables, the south porch is surmounted by pinnacles in the arcades of which are placed eighteen kings. The first one only, on the west side, can be identified as David playing on the harp; at his feet, a tree of Jesse sprouts from the breast of a lying man. The whole row thus proves to represent the lineage of Christ, and links the Old Testament to the New.





# North Porch

## THIRTEENTH CENTURY

As we have already stated, the original plan of the transepts consisted of the three doorways only. Here the projecting porch was not begun till about 1230 (later therefore than the southern porch); which may account for the fact that it has never been completed. The lintel of stone supporting it had to be strengthened as early as the next century; — and, of late years, it has been restored by the government architects.

Like the south porch, it consists of three bays with pointed arches surmounted with gables, and corresponding to the three inner doors. The decoration, on the same general lines as that of the south — tall statues stand on each side of the doors, and the orders of both the inner and the outer arch are beautifully carved — is even richer here. The vaulting of the porch is not plain,

but covered with low-relief and divided by two ribs, those of the central bay adorned with statuettes. Against the pillars again are fine statues with exquisitely carved pedestals; and, on each side of the lateral arches, in a niche or recess, is the seated figure of a king of Judah.

While the south porch represents the Church, as it was established in the world, and is dedicated to Christ, the subject treated on the north porch seems to be the doctrine of the atonement and the Old Testament, so far as it was a preparation and a figure of the New Alliance. With its most elaborate decoration and its extraordinary statues, this porch indeed, exposed as it is to the bleak northerly wind of Beauce, has something of the severe grandeur and grim beauty that characterize the Old Testament. It is dedicated to the Virgin.

### I. — Left Bay.

The statues and the door of this bay convey the idea of the Incarnation, while the lovely little figures of the arch open up a vista on the state of perfection which man can reach, being reconciled with God.

Two groups, on the sides of the door: the Annunciation to the left, the Visitation to the right, are preceded by two figures of the prophets of the Incarnation, standing on dragons. These prophets are: Isaiah on the left (his head is broken), and Daniel on the right. The statue of Gabriel, whose head is also broken, stands on a devil; and Mary, by his side, is treading the serpent underfoot. On the right, the Virgin has the burning bush under her, and Elizabeth has a prophet.

The lintel and tympanum show the Virgin in the mysteries of her joys. On the left of the lintel, we see another Nativity, while, on the right, the Angel comes upon the shepherds. On the tympanum, there is an Adoration of the Magi to the left; and, to the right, they are warned in their sleep not to go back to Herod.

The first order of the arch has ten angels, the two lowest standing on dragons, the others on clouds.

In the second order, we see, on the left, four Foolish Virgins, bare-headed, their lamps upside down; on the right, four wise Virgins with veiled heads and lamps

burning. The other two are placed at the bottom of the third order.

The rest of the third order represents the triumph of the Virtues over the Vices, which are trodden under foot. On the left are the four Cardinal Virtues. *i. e.*, starting from the bottom: 1. Prudence with an open book; at her feet, Folly is a woman with one of her breasts uncovered; 2. Justice with the scales, which Injustice tries to falsify; 3. Strength in a coat of mail, holding a sword and a lion 4. Temperance with a dove, and Lust uncovering her breast. On the right are the three theological Virtues: 1. Faith, with a chalice in which she receives the blood of the Lamb; at her feet, Infidelity with eyes bandaged; 2. Hope looking to Heaven, and Despair stabbing herself; 3. Charity clothing a beggar, and Avarice hoarding her gold. To balance the four Virtues on the opposite side, Humility with a dove has been added here; at her feet, Pride is falling headlong.

The fourth order has twelve queens holding scrolls which formerly bore their names. They symbolise the fruits of the spirit, twelve in number according to the Vulgate (Gal. V, 22-23).

In the first order of the outer arch, the row of figures

to the left shows the virtuous woman in Proverbs who « seeketh wool and flax, and worketh willingly with her hands », in six of her occupations : 1. She washes wool ; 2. she cards it ; 3. she strips flax ; 3. she cards it ; 5. she spins ; 6. she winds.

To the right, opposite, are six figures of the woman who has chosen the Contemplative Life. 1. She prays before opening her book ; 2. she opens it ; 3. she reads ; 4. she meditates ; 5. she teaches ; 6. she is rapt into a trance, ecstasy being the consummation and reward of the Contemplative Life.

In the second order, a row of fourteen charming little figures stand for the Beatitudes of the body and the soul. They are represented as queens, haloed, with shields and pennants. Starting from the lowest figure on the left, and working all round the arch, we have :

1. Beauty, with four roses on her shield.
2. Liberty, with two crowns.
3. Honour, with two mitres.
4. Joy, with an angel.
5. Pleasure, also with an angel.
6. Swiftmess, with three arrows.

7. Strength, with a lion.
8. Concord, with two pairs of doves.
9. Friendship, with the same.
10. Longevity, with an angel.
11. Power, with three sceptres.
12. Health, with three fish.
13. Security, with a castle.
14. Wisdom, with a dragon.

In the gable, a bishop blesses between two angels.

The statues decorating the pillars of the bay have been destroyed. The two outer ones, under the Beatitudes, were the Synagogue and the Church ; the two inner ones, under the Active and the Contemplative Life, Martha and Mary.

On the pedestals of the four statues, the conflict of the Virtues and Vices is again represented. On the right pillar, we still see « Fortitudo » trampling on « Crudelitas », in the shape of a lion ; and « Justitia » piercing the ape « Curiositas ».

This bay is the only part of the church which was injured by the Revolution.

## II. — Central Bay.

On the central pier or trumeau, Saint Anne, carries the Virgin in her arms. On the pedestal, Joachim is keepings his flocks.

On each side of the door, colossal statues represent patriarchs and prophets — from Melchizedek to Saint Peter — all of whom prefigured or foretold Our Lord Jesus-Christ. « These are among the most extraordinary statues of the middle age. One feels as if they belonged to another and a higher order of men. They look as if they had been shaped of primeval clay, as if they had witnessed the dawn of the world... These patriarchs and prophets really stand for the fathers of nations, the very columns of mankind ».

Starting from the outmost statue on the left, and going round so as to finish by the outmost figure on the right, we have :

1. Melchizedek, wearing the tiara and holding the bread and wine, the symbols of the Eucharist. According to the hundred and tenth Psalm, he is pre-eminently the figure of Christ. Under his feet is the Lamb.
2. Abraham, looking at the angel. Before him, Isaac has his hands and feet bound. Below, the ram.
3. Moses, the giver or the Law, lifting up the brazen serpent. Under his feet, the golden calf.
4. Samuel, holding the knife and the lamb he is about to sacrifice. Under him, Saul.
5. David, as a king, carrying the instruments of the Passion, for he is also a type of Christ. Under him, the lion of Judah.

On the other side of Saint Anne, there are :

6. Isaiah, the prophet who foretold there should « come forth a rod out of the stem of Jesse ». He holds the flowering stem in his left hand, and, below him, is Jesse.

7. Jeremiah, carrying a Greek cross. Under him, one of the Jews that stoned him.

8. Simeon, who has taken the Child Jesus up in his arm. He stands opposite Moses. On the pedestal, is an unknown figure.

9. John the Baptist clothed with camel's hair, his body wasted through long fasting. His right hand points at the Agnus Dei he carries in his left. Under his feet, a dragon. We have already spoken of this extraordinary figure.

10. Saint Peter, born in the days of the old Law, yet the rock on which the Church was built. He stands opposite to Melchizedek, in the costume of a pope, with the keys and the pastoral staff. His feet are on the rock.

Near Melchizedek, between the left and the central bays, is a statue of Elisha. Under him, the Shunamite woman holding a scroll.

Near Saint Peter, between the central and the right bays, Elijah stands on the wheels of his chariot. Below, Elisha is holding his mantle.

On the lintel, the Virgin's Death and her Resurrection. To the left, Mary is lying on a bed ; serenity is expressed on her countenance. The twelve apostles are grouped around her, and Jesus receives her soul. In the next scene, angels are raising her body.

The tympanum represents her glorification. There she is crowned and seated on a heavenly Throne beside Jesus, who blesses her. Above, two angels are swinging censers. On each side, an angel kneels.

The first order of the arch contains twelve angels.

In the four next orders, an imposing tree of Jesse, made of two rows of statuettes, is flanked by two rows of prophets.

1. Emile Mâle, *L'Art Religieux au XIII<sup>e</sup> siècle*.



The seventh and eighth orders or ribs of the vaulting, contain forty-four statuettes of seated figures holding scrolls and books.

The decoration of the outer arch is consecrated to the story of the Creation and the Fall. The subject is generally treated in little scenes on the inner order, to which corresponds a figure of God on the outer order.

Beginning with the lowest scene on the left, we have :

1. The Creation of Heaven and Earth.
2. The Creation of Day and Night. Here God, seated with his head leaning on his left hand, in a most pensive attitude, appears an old man wearing the conical cap of the Jews.
3. Creation of the firmament. Two angels separate the waters above from the waters below.
4. Creation of the plants.
5. Creation of the sun and moon.
6. Creation of the birds and fishes.
7. Creation of the beasts.
8. The garden planted in Eden.
9. In the outer row is the creation of Adam, of which we have already spoken. In the inner row, the beasts are brought unto Adam to be called by him.

Going down on the other side of the arch, we have.

1. The creation of Eve in the outer order. The scene of the inner order probably shows the fowls and fishes also called by man.
2. The four rivers of Eden (outer and inner rows).
- 3, 4. Adam and Eve happy in Eden.
- 5 The Temptation. In the inner order, Eve is tempted by the devil whispering in her ears. In the outer order, Adam seems to stretch out his hand to receive the apple. The statues are mutilated.

6. Adam and Eve hide under a tree.
7. They appear before God, now a stern judge.
8. They are driven out of Eden. In the outer order, an angel wields the flaming sword.
9. Adam delving and Eve spinning. In the outer order, God is blessing them.

At the top of the gable, the seated figure of God blesses this world where sin abounded and grace did much more abound. — On each side an angel holds a taper. Lower down, two others are swinging censers.

The pillars of the bay are decorated with tall statues which it is very difficult to identify. At one time they were supposed to be the donors of the porch. Modern archeology sees in them figures of the Old Testament.

The pedestals are carved with charming scenes of the Old Testament.

To the right, we see the story of Samuel.

1. Samuel is brought by his parents before Eli. The four figures have the names written underneath.
2. He serves God.
3. God appears to him in his sleep.
4. The ark is taken; Hophni and Phinehas are slain.
5. The ark, brought into the house of Dagon, causes the fall of the idol.
6. The ark is sent back on a cart drawn by two kine.

On the pedestals to the left is the life of David. We see him :

1. As a shepherd ;
2. playing on the harp before Saul ;
3. arming himself before Saul ;
4. conquering Goliath.

### III. — Right Bay.

The statues on the left are :

1. Balaam standing on his ass.
2. The queen of Sheba. At her feet, a negro.
3. Solomon.

On the right, starting from the door :

1. Jesus, son of Sirach, the author of the Ecclesiasticus. The name was formerly on the scroll he carries. Under his feet, the temple whose reconstruction was wrongly attributed to him.

2. Judith, whose story is depicted in the order of the arch just above her head. Under her feet is a dog.

3. Joseph, who was betrayed by his own people as was Jesus. Under his feet, Potiphar's wife listens to the suggestions of the devil.

On the lintel, the judgment of Solomon. The figures to the right represent admiring Jews.

In the tympanum, Job, among the ashes, scrapes himself with a potsherd, while a grinning demon tortures him. His wife and friends are near to exhort, pity or mock him. Above, God watches the scene as if to comfort his faithful servant.

In the first order of the arch, twelve angels carry the sun, the moon, the stars, torches, arms and so on.

The second order depicts the lives of Samson, to the left, and Gideon, to the right.

Left side :

1. A lion lying down.
2. Samson's parents offer a sacrifice.
3. He rends the lion.
4. He finds honey in the lion's mouth.
5. He carries off the gates of Gaza.

Right side :

1. A dragon.
2. Gideon is visited by an angel while winnowing his corn.
3. He offers a sacrifice.
4. He wrings the dew out of the fleece, « a bowl full of water. »
4. In the medieval coat of arms, he leads two Madianites to captivity.

The third order gives the stories of Esther and Judith, both women being figures of the Virgin, who also saved her people.

Left side :

1. Ahasuerus.
2. He weds Esther.
3. He is seen with Haman and Mordecai.
4. Mordecai speaks with Esther's chamberlain and gives him a copy of the writing of the decree that was to destroy the Jews.

5. Esther kneels at the king's feet.
6. Mordecai sends a messenger with copies of the letters favourable to the Jews.

Right Side :

1. The head of Holofernes.
2. Judith converses with king Ozias and reproaches him for consenting to surrender the town.
3. She covers her head with ashes and prays in her oratory.
4. She leaves the town with her servant.
5. She kneels at the feet of Holofernes. Esther, opposite, is seen in the same attitude.
6. She has cut off the head, which her servant is thrusting into a sack.

In the fourth order is the story of Tobias, who, according to M. Mâle is a figure of Christ in that he restored his father's sight as did Christ unto his people. Starting from the lowest scene on the left, and working all round the arch, we have :

1. Tobias and his son preparing a feast.
2. Tobias burying a Jew.
3. Tobias blind.
4. Tobias conversing with his wife.
5. Tobias sends his son with letters to Gabelus.
6. Tobias blesses his son who is about to start. An angel is present.
7. Tobias on his journey, with his little dog and the angel.
8. Tobias, guided by the angel, is taking a fish.
9. The meeting of Tobias and Raguel.
10. Tobias and Sarah, his wife, praying in the nuptial chamber.
11. Raphaël binding the demon Asmodeus.
12. Tobias, curing his father.

The decoration of the outer arch seems to carry on the idea of God's reconciliation with man through work, and to answer that of the left bay containing a promise.

In the first order are the twelve labours of the months; in the second order, the corresponding signs of the Zodiac, to which are added, near January on the left, a figure of « Hiemps » (Winter); on the right, near December, a naked figure of Summer. — It should be noted the Crab is here a Crayfish; the Archer, as on the west door, a Centaur.

The labours ascribed to the different months somewhat differ from those represented on the western door. Be-

ginning on the left and working round the arch, we see :

1. January, a two-headed Janus holding a cake and a cup of wine.
2. February, a hooded figure, warming himself at a fire.
3. March pruning his vine.
4. April holding a handful of corn.
5. May, with a falcon on his fist.
6. June, a mower going to the field, with his scythe on his shoulder and a whetstone in his hand.
7. July, a man with a bundle of flax on his shoulder; he may be going to steep flax, his robe being raised and his shoes off, as if he were to step into water.
8. August, a harvester.
9. September, a vintager treading the grapes.
10. October, a sower.
11. November, a man knocking down acorns for his pigs.
12. December, killing his pig.

In the gable, as in the left bay, a bishop blesses between two angels.

The statues of the pillars, with the exception of two, are no doubt figures of the Old Testament, though impossible to identify.

On the pedestals are low-reliefs of the Arts.

On the left :

Agriculture represented by Adam watching Abel who keeps his flocks, and Caïn who digs.

Music represented by Jubal playing on his lyre.

Metallurgy : Tubal-Caïn striking on an anvil.

Medecine, in the shape of Hippocrates.

On the right :

Geometry or Architecture, figured by Archimedes carrying ruler and compasses.

Painting, figured by Apelles with a rectangular palette.

Philosophy, figured by Aristotle.

Magic, a sorcerer with a winged dragon at his feet.

The two statues which do not belong to the Old Testament are those of the right pillar, which look westward.

They represent : Saint Potentian, the archbishop of Sens, who was supposed to have brought Christianity to Gaul; and Saint Modesta, the daughter of the Roman governor Quirinus, one of the first martyrs of Chartres. On the pedestals are scenes of their martyrdoms.



# The Screen

## SIXTEENTH TO EIGHTEENTH CENTURY

No sooner had Jean Texier or Jean de Beauce completed the northern spire than the canons asked him to build a screen round the chancel, as they no longer wished to leave it open to the public. The two first arches on the right and left were immediately walled in, the work being carried on as far as the main altar, which then stood at the end of the second bay of the choir. It is in the flamboyant style of the period. When, a little later, in 1520, the altar was moved backward, the work was resumed, and completed in 1530 in a style pertaining of the flamboyant and the Renaissance.

As to the decoration, it consists chiefly of groups of statues in niches under the elaborate flamboyant canopies. Low-reliefs against the pillars often help to complete the scene; but, artistically, the effect is theatrical and in very bad taste. The highly decorative conception of the middle ages has given place to naturalism.

The subject is the life and the mission of Christ, beginning with the miraculous birth of the Virgin and ending with her coronation in Heaven.

The first four groups on the south side are the work of Jean Soulas, a Parisian sculptor (1520-1525).

1. Joachim is visited by an angel.
2. At home, Saint Anne receives the same visitation.
3. The meeting of Joachim and Anne at the Golden Gate.
4. The Birth of the Virgin.

The eight following groups are the work of unknown artists; the dates vary from 1525 to 1540.

5. Mary is brought to the temple, and is seen ascending the steps by herself.
6. She marries Joseph before the high priest, Saint Anne and two other witnesses.
7. The Annunciation. Mary, to the right, kneeling under a canopy, turns round towards the Angel. Between them is set the symbolic lily. All this is everything but simple and religious in feeling.
8. The Visitation.

Between that group and the next, we see the dial of one of those complicated clocks that, not content with pointing out the time, also told the day of the week, the month of the year, the hour of sunrise and sunset, the phase of the moon and the sign of the Zodiac. The works

were partially destroyed in 1793. The turret on the left contained the stairs leading up to the clock.

9. Joseph's dream on the left; on the right, Mary is sewing.

10. The Nativity. Mary, Joseph, and a group of little fat angels are worshipping the new-born babe. The shepherds, together with the ox and the ass, are in low-relief to the right.

11. The Circumcision.

12. The Adoration of the Magi, one of whom is a negro. They are dressed like French courtiers of the time. The Virgin, no doubt, is a beautiful gracious figure, yet more like a high-born lady receiving her guests; and the Child is just a trifle showing off.

The two next groups are the work of François Marchand, from Orleans (1542).

13. The Presentation in the temple, Simeon the only figure left of the original group.

14. The massacre of the Innocents.

15. The Baptism of Our Lord is by Nicholas Guybert (1543).

The next three groups are by Thomas Boudin (1612).

16. The Temptation of Our Lord in the wilderness, on the temple, and in the mountain.

17. The woman of Canaan whom the disciples try to send away.

17. The Transfiguration.

19. The woman taken in adultery, the work of Jean de Dieu from Arles (1681). — Jesus is writing on the ground.

20. Jesus restores sight to the man who was born blind. The group is by Legros (1682).

Between that group and the next, and just at the curve of the apse is a space with no canopy. Before the Revolution, the relics of Saint Piat, Saint Lubin, and others used to be exposed there. Now we see Saint Martin giving the half of his cloak to a beggar.

21. 22. The Triumphal Entry into Jerusalem, by Jean Tuby (1703).

The seven following groups are the works of Simon Mazières (1714).

23. Gethsemane.

24. The Betrayal.

25. The Trial of Jesus.
26. The Scourging.
27. The Crown of thorns.
28. The Crucifixion.
29. A Pietà.

Four groups now are the work of the same Thomas Boudin we saw on the south side. Their date is 1611.

30. The Resurrection.
31. The Women at the Sepulchre.
32. The journey to Emmaus.
33. The apparition of Jesus to Thomas.

The remaining groups, and the most religious in feeling, are the work of an unknown artist and were carved about 1520.

34. Christ appears to the Virgin.

35. The Ascension.
36. The Pentecost.
37. The Virgin and Saint John adore the Cross.
38. The Virgin's death.
39. Her burial.

40. Her Assumption. The body is raised by four angels, Christ witnessing the scene.

41. Her Coronation. The three persons of the Trinity are placing the crown on her head.

In the thickness of the screen is room for what used to be chapels or little chambers for the night watchers.

The second carved door on the south side, where the open work has been quite recently restored, leads to the room, formerly a chapel, where the bell-ringer sleeps.





# The Windows

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Only a brief account of the stained-glass windows will be given here, as a thoroughly well-informed book is going to be published on the subject. — All the glass in Chartres, unless special mention is made to the contrary, is thirteenth century glass.

With the exception of four roses in the choir, and the two seventeenth century grisailles of the ambulatory, every bit of glass was taken out during the last war (June-December 1918). It has been gradually replaced, after having been washed, cleaned, and repaired when necessary, so that it is now in a wonderful state of preservation.

The Western Rose represents the Last Judgement. Christ sits in the centre, surrounded with angels and the twelve apostles; and the episodes of the Judgement — the resurrection of the bodies, the weighing of the souls — are figured there.

Under the rose are the three unrivalled windows of the twelfth century: on the right, a tree of Jesse; in the centre, the principal events of the life Our Lord; and his Passion on the left.

The north Rose is also called Rose of France. Both the arms of the king of France and of Blanche of Castile are seen alternately in the lower corners; it was therefore given at the time when Blanche was queen or regent. It is dedicated to the Virgin, who sits in the centre with the Child in her lap. In a circle around her, four doves, four angels and four Thrones are represented. In the other medallions, we find the twelve kings of Judah, who were Mary's ancestors, and the twelve minor prophets.

Under the rose, and starting from the left, we see: Melchizedek, with Nebuchadnezzar under him; then David and Saul, the latter killing himself with his sword; in the centre, Saint Anne with the infant Virgin on her left arm; then Solomon with Jeroboam under him; and, finally, Aaron, above Pharaoh covered by the waters of the Red Sea.

The Southern Rose was given by Pierre Mauclerc, Count of Dreux and Duke of Brittany. Its subject is the glorification of Christ, whom we see enthroned in the centre, and surrounded by angels, together with the four beasts and the twenty-four Elders of the Apocalypse.

Under the rose again, five lancet windows. In the centre, Mary stands with the Child on her left arm; and, by her side, the four major prophets carry the four evangelists astride on their shoulders. The donors are

represented below: they are Pierre Mauclerc, his wife, their son and their daughter. Their coat of arms is seen in the medallion under the Virgin.

The windows of the clerestory, seventy-five in number, mostly represent tall figures of prophets, apostles and saints, with, here and there, a few evangelical or legendary subjects. With the exception of the apse, each bay has two windows, surmounted by a rose, 5 ms 50 in diameter.

Starting from the northern tower, we shall describe the windows on the north side first; then the windows of the apse; and finally those on the south side, going towards the southern tower. Another similar round will be necessary to examine the windows of the lower story.

## *Nave. North side:*

First bay. — First window: the temptation of Christ, in the wilderness, on the temple, and in the mountain.

Second window: three prophets, Jonah, Daniel, and Habakkuk.

It the rose, a bishop.

Second bay. — First window, Saint Lawrence. Second window, Saint Stephen. In the lowest medallions, the martyrdom of the saints is represented. In the rose, Saint Lubin as a bishop.

Third bay. — First window, four apostles with the clothiers and furriers as donors.

Second window, Saint Nicholas, given by the curriers.

In the rose, Saint Thomas of Canterbury.

Fourth bay. — First window, six apostles.

Second window, an apostle, and the signature of the bankers.

In the rose, the Virgin Mary as a *Sedes Sapientiae*. On each side, three other gifts of the Holy Spirit are shown, radiating from the central figure of the Child.

Fifth bay. — First window, Saint Giles. In the medallion below, he is seen celebrating mass, while an angel appears with a scroll on which the sin unconfessed by Charlemagne is written. This subject, carved on the South porch, is also treated in another window.

Second window, Saint George, with his martyrdom below.

In the rose, Saint George, on horseback, crushes a serpent.

Sixth bay. — First window, Jesus, a standing figure clad in white; under him, the sacrifice of Isaac.

Second window, Abraham about to sacrifice Isaac. Below, the ram. Above, Jesus with the letters Alpha and Omega.

In the rose, a ploughman.

Seventh bay. — First window, a saint without a name and Saint Martin.

Second window, the legend of Saint Martin as it is carved on the south porch.

In the rose, the donor and his wife praying.

*North transept, left side.*

First bay. — First window, the Death, the Assumption and the Coronation of the Virgin.

Second window, the Angels coming upon the shepherds, and the Presentation in the Temple. In the west medallion, Philip Boarskin, Count of Boulogne, and an uncle of Saint Louis, is represented kneeling before an altar. He is seen in the rose again as a knight. He was the donor of the two windows.

Second bay. — First window, the Annunciation and the Visitation. Donor, Mahaut of Boulogne, Philip's wife.

Second window, the legend of Joachim and Anne. This window, though modern, reproduces the original subject. In the lowest medallion, Jane, Philip's and Mahaut's daughter, is shown as the donor of the window. But, while the ancient glass represented a little girl, the modern panel is a mere copy of Mahaut.

In the rose, also modern, Saint Anne holds the infant Virgin.

Third bay. — The windows and rose are thirteenth century grisailles showing the lilies of France and the castles of Castile in the borders.

*Right side.*

First bay. — First window, Saint Thomas and Saint Barnabas.

Second window, Saint Thomas and Saint Jude; below, the donor is a canon kneeling before an altar on which is a chalice.

In the rose, Jesus, sitting between the sun and the moon, holds the globe of the world.

Second bay. — Four apostles again, executed from the same designs as those of the first bay. Their names: Philip, Andreas, Juda, Philippus.

In the rose, the same donor, this time called *Gaufridus*.

Third bay. — First window, Saint Eustace (1) meeting the stag, (2) being baptized, (3) brought before the idols.

Second window, the Annunciation, the Visitation, the Adoration of the Magi.

On the lowest medallions, the donor and his wife. In the rose, Christ as a sitting figure.

*The Choir windrows; left side.*

First bay. — First window, the Virgin, a tall seated figure, with the Child in her lap. The coat of arms figured in the lowest medallion is supposed to be that of Renaud de Mouçon, bishop of Chartres.

Second window, two groups of peasant pilgrims. Donor, Robert de Bérou, chancellor of the cathedral.

In the rose, Jesus sitting between two three-branched candlesticks.

Notice. — All the borders of the choir windows are modern.

Second bay. — The stained glass-windows were taken out in 1788<sup>1</sup>. — In the rose, a Knight-in-armour, beginning the procession of seven kings and nobles we see leading towards the sanctuary. This knight is Ferdinand, king of Castile, and cousin of Saint Louis of France.

Third bay. — Scenes from the life of Saint Martin. In the first window, he cures a paralytic and a dumb woman. In the second, we have the episode of the cloak and the beggar.

In the rose, Thibaut V of Blois, who was king of Navarre.

Fourth bay. — The windows were taken out in 1773. In the rose, a knight with the arms of France.

*Apsidal windows.*

1. Saint Peter is given the keys. He goes out of prison. He meets Jesus. Donors, the bankers.

2. The figures of Ezechiel, David and a Seraph. Donors, the butchers.

3. Aaron, and a tall angel swinging a censer. Donor, a man called *Gaufridus* with his wife and two children.

4. Central window: Annunciation, Visitation, Mary as queen, with the Child in her lap. Donors, the bakers.

5. Moses and the burning bush; Isaiah; and an angel swinging a censer. Donors, the bakers.

6. Daniel, Jeremiah, a Seraph. Donors, the clothiers.

7. Scenes from the life of John the Baptist. — Donors, the bankers.

*Choir windows; right side.*

First bay. — The stained glass windows were taken out in 1773, as on the opposite side. In the rose, a knight of the Montfort family.

Second bay. — First window, Saint Vincent with a millstone round his neck, is cast into the sea; he is washed ashore where a crow protects him from a wolf. Donor, *Petrus Baillard*.

Second window, a colossal figure of Saint Paul. Donors, the curriers.

In the rose, a knight of the Montfort family.

1. It must be understood that every piece of white glass in the windows means that the original coloured glass was taken out and thrown away, the chapter being solely responsible for the mischief.



Third bay. — The windows were taken out in 1788. In the rose, Robert of Courtenay.

Fourth bay. — First window, Saint John the Evangelist and Saint James the Major; above them, the adoration of the Magi. Donor, Bouchard de Marly, whose coat of arms is represented.

Second window, the Nativity, the Flight to Egypt. Donor, *Colinus camera regis*, and his wife, playing chess.

In the rose, Robert de Beaumont.

*South transept; left side.*

First bay. — First window, Saint Christopher and Saint Nicaise. Donor, a priest.

Second window, a knight of the Clement family receives the oriflamme from Saint Denis himself. His coat of arms is seen in the lowest medallion.

In the rose, John the Baptist.

Second bay. — First window, Saint Gervais and Saint Protais.

Second window, Saint Come and Saint Damian.

In the rose, the Virgin as a seated figure, and a woman who gave the windows.

Third bay. — Two prophets. Donor, Artus of Dreux and Brittany, Pierre Mauclerc's son. — In the rose, the Virgin again.

*Right side.*

First bay. — Two prophets. Donor, Pierre Mauclerc. His arms are in the lowest medallion. In the rose, he is seen as a knight.

Second bay. — First window, the stained glass was taken out in 1786.

Second window, Saint Paul the anchorite and Saint Anthony.

In the rose, an archbishop.

Third bay. — Saint Paul and Saint Peter.

In the rose, a canon.

*Nave. — South side.*

First bay. — First window, Saint Symphorian, with his martyrdom below.

Second window, hidden by the organ: two holy women, probably Saint Justina and Saint Colomba.

In the rose, Saint Hilarius, bishop of Poitiers.

Second bay. — The windows were walled in at an unknown date, the organ being already there. In the rose, Saint Gregory the Great.

Third bay. — First window, Saint Bartholomew and Moses.

Second window, Saint Calettric. The signature is that of the turners.

In the rose, Saint Augustine as a bishop.

Fourth bay. — First window, Saint Philip and Jeremiah.

Second window, Saint James the Less. Below, the same *Gaufridus* as in the apse.

In the rose, Saint Jerome.

Fifth bay. — First window, Saint Foy. Below, she is on the gridiron.

Second window, the Virgin, standing with the Child

on her left arm, one breast uncovered. Below her, a *Noli me tangere* scene.

In the rose, Saint Solemnus, bishop of Chartres.

Sixth bay. — First window, Saint Peter.

Second window, Saint James the Major. Donors, the pastrycooks.

In the rose, Christ sitting between the Alpha and the Omega.

Seventh bay. — First window, Saint Laumer, abbot of Corbion. He is seen standing, then lying on his deathbed and visited by Saint Malard.

Second window, Saint Mary the Egyptian meets with Zozimus; then she is buried.

In the rose, Saint Laumer again.

The windows of the lower story are mostly legendary windows. A few subjects only are taken from the Old and the New Testaments. — We will describe them, following the same order as before, *i. e.* beginning near the north tower and going all round the church.

*North aisle.*

1. The story of Noah, given by the carpenters, cartwrights and coopers.

2. The story of Saint Lubin, the shepherd-boy from Perche who became bishop of Chartres. Donors, the wine-merchants.

3. The story of Saint Eustace, given by the clothiers.

4. The story of Joseph, given by the bankers.

5. The story of Saint Nicholas, given by the grocers.

6. The New Alliance window (seven medallions are modern). Donors, the blacksmiths.

*North transept, left side.*

2. The Prodigal son.

2. White glass. — The border is old and shows twenty angels<sup>1</sup>.

*Right side.*

Only one window, with white glass.

*Ambulatory.*

The windows of the aisles, like those of the clerestory, are in groups of two, each group surmounted by a lesser rose or oculus. There are six windows on each side and altogether six oculi.

*Left aisle. —*

First window: the legend of Saint Germain of Auxerre. Donor, Geoffroi Chardonnel. Second window: the legend of Saint Nicholas, given by Etienne Chardonnel, a kinsman of the former. In the oculus, Jesus, surrounded by the four beasts. — The Chapel called of Our Lady of the Pillar, which partly hides these windows, was placed there at the beginning of the nineteenth century.

The four next windows are grisailles, two of which show, in their borders, the Castles of Castile. One medallion in the fourth window represents Saint Lawrence on the gridiron. In the oculi, Jesus is seen first among the four beasts, then surrounded by four angels.

Apsidal chapels.

1. The pieces, still extant, of the choir windows destroyed in the 18th century were inserted here in June 1924.

Saint Julian's chapel : 1. The legend of Saint Thomas, the apostle. The signature of the royal family, at the bottom, means nothing as it has replaced an older one. 2. The legend of Saint Julian, given by the coopers and cartwrights. 3. A grisaille window.

The Martyrs' chapel : 1. The legend of Saint Saviour and Saint Potentian, given by the weavers. 2. The legend of Saint Cheron, given by the sculptors and masons. 3. The legend of Saint Stephen, given by the shoemakers. 4. The legend of Saint Pantaleon, given by a canon whom we see kneeling before an image of the Virgin of Chartres. 5. Saint Theodore and Saint Vincent, given by the weavers.

Between this chapel and the next, are two of the most beautiful windows in the church as regards design as well as colouring. They are that of Charlemagne and Roland given by the furriers, and that of Saint James the Great, given by the furriers and clothiers.

The Apostles' Chapel : 1. A grisaille with the arms of Castile in the border. 2. Saint-Simon and Saint Jude ; donor, Henri Noblet, kneeling before the Virgin of Chartres. 3. Central window : Scenes of the lives of the apostles. Seven medallions, in the three lowest rows, are new. Donors, the bakers, who, for the third time, have a place of honour. 4. Scenes of the life of Saint Andrew. 5. Scenes of the lives of Saint Peter and Saint Paul. — Twenty-four medallions in these two last windows are modern.

Between this chapel and the next, we have : 1. Above the door leading to Saint Piat's chapel, a fourteenth century grisaille ; 2. the story of Saint Sylvester, pope. Donors, the masons.

The Confessors' Chapel. 1. A grisaille with one stained-glass medallion — fifteenth century — showing Saint Nicholas bringing to life again the three children found in the larder. 2. The story of Saint Remi, archbishop of Rheims ; the donor is kneeling before a Virgin, whose head is modern. 3. The story of Saint Nicholas. 4. The Story of Saint Margaret and Saint Catherine of Alexandria. 5. Saint Thomas of Canterbury ; donors, the curriers.

All Saints' Chapel : 1. The story of Saint Martin, given by the shoemakers. 2. and 3. Sixteenth and seventeenth centuries.

Right aisle. —

The first pair of windows are two fourteenth century grisailles. On the first, an Annunciation. — In the oculus, Christ with the open book on his left knee, holds a cross in his left hand and blesses with his right.

The second pair of windows represent : 1. the signs of the Zodiac and the labours of the months ; 2. the life of the Virgin according to the apocryphal as well as the canonical gospels. The glass of Saint Piat chapel not

included, we find the Annunciation is represented six times in the windows of this cathedral. Donor of the windows, Thomas, count of Perche, who was killed in 1217 at the battle of Lincoln. — In the oculus, Jesus on the Cross.

Third pair. — The first window shows in the lowest row the three temptations of Christ ; then six medallions are given to the miracle at the marriage feast in Cana ; and the upper part is filled up by a tall figure of the Virgin of Chartres framed in with smaller figures of angels supporting her throne on columns or worshipping her. The Virgin herself, of blue glass on a ground of ruby, is a masterpiece of twelfth century workmanship. Note the head, which is modern : and how different it is from that of the Child, so stern and expressive with its tawny complexion.

The second window tells the story of Saint Anthony. Donors, the fishmongers.

In the rose, the Virgin standing crowned and suckling the Child.

*South transept, left side.*

The only window on that side is now filled with white glass.

*Right side.*

1. White glass, with a 16th century border.
2. Life of Saint Apollinaris, archbishop of Ravenna. At the top, eight orders of angels ; the thrones are left out. At the bottom, a row of fourteenth century grisaille.

*South aisle.*

1. Fifteen of the central medallions are white glass. — Most likely the top of the window represented the story of Theophilus. The bottom shows the Virgin of Chartres with pilgrims.

2. The Vendôme chapel, with its fifteenth century window, so out of keeping with the rest. It represents the Coronation of the Virgin, a graceful figure. But the Christ who sits on her right and has neither youth nor majesty, is modern.

In the head of the window, is it possible to discern, though lost in the tracery, a Crucifixion and a Last Judgment.

3. The Death, the Burial, the Assumption and the Coronation of the Virgin. Donors, the shoemakers.

4. The parable of the Good Samaritan, and the story of the Creation, the Fall, and the Punishment of man. Donors, the shoemakers.

5. The legend of Mary Magdalen, given by the water-carriers.

6. The legend of Saint John the Divine, given by the armourers.

### Saint Piat Chapel.

The glass of Saint Piat is much more injured than in the main building.

Even in a short study, we must distinguish from the rest the two windows of the bay next the door, as being more recent work. We must therefore begin by the beau-

tiful fourteenth century glass of the older part of the chapel.

*Apsidal window.*

This window has six lights and its head is a very good example of the French decorated tracery.



In the lower part, six figures of saints are surmounted by canopies of a religious or military character in alternate order. With two exceptions, the figures may be identified by an inscription. Going from left to right, we see :

1. Saint Turiac, bishop of Dol, in Brittany.
2. Saint Thecla, a woman-martyr.
3. Saint-Piat.
4. Saint Tugdual, a bishop of Tréguier, also in Brittany, — The inscription bears : *S. Trudual*.

5, 6. Like Saint Piat to-day, whose body is still preserved in the church, all those saints, at the time, had some of their relics in Chartres, and a place in the calendar of the cathedral. For such reasons, we may suppose that the two remaining figures of bishops are either Saint Lubin, Saint Caletic, Saint Bethaire or Saint Solemnus; but, in the absence of names, it is impossible to identify them with certainty.

The head of the window shows a Last Judgment. In the foliated circle at the top, Christ sits as a Judge; about him, five angels carry the instruments of the Passion; two others blow the trumpet. On his right and left, the Virgin and Saint John plead for men. Saint Michael, under him, is weighing the souls; and, in four little trefoils, the resurrection of the bodies is represented.

The window is beautiful and rich in colour, especially the two central lights. The design, if it lacks in majesty, is graceful and realistic.

#### *Lateral windows.*

The two next windows on the right and left are smaller in size — they have three lights only — and more sober in the decoration. Out of the three medallions that make up the lights, the central ones only are filled with figures. Above and below are grisaille panels relieved by coloured borders. In the tracery, consisting mainly of three quatrefoils, white and coloured glass are harmoniously combined. With one exception, we must notice the individual character of the decoration. Not only has each window its own border, but a special pattern is represented on the grisaille ground as well of the head as of the lights.

First window on the right (starting from the apse). —

In the head, an image of the Trinity, under which are two angels, swinging censers.

In the lights, a Virgin between two angels, one of whom only is left.

Second window. —

In the head, a Crucifixion, with the Virgin and Saint

John on each side of the Cross. In the two other quatrefoils, are seen the man who gave Jesus a sponge filled with vinegar and the soldier who pierced his side with a spear.

Below, two executioners are stoning Saint Stephen. The saint has been destroyed.

First window on the left (starting from the apse). —

In the head, one figure only: that of the mystic Lamb.

In the lights, an Annunciation. The figures of Mary and Gabriel are standing on either side of the symbolic lily. — This window may be compared with another of the same date, in the south aisle of the ambulatory.

Second window. —

The glass in the head is practically untouched. The central medallion of the top quatrefoil only has disappeared. In the two other quatrefoils, are angels.

In the lights, Saint Dionysius the Aeropagite and Saint Lawrence.

#### *First bay.*

The architecture of the windows is the same as in the older bays. The glass is fifteenth century work.

Right window: mostly grisaille.

Left window. — In the head, we see an Assumption of the Virgin, between God the Father and God the Son.

To the lower lights belong a figure of the Virgin and a donor, who had been placed in the Vendôme chapel at an unknown date.

Before 1918 when all the glass was taken out to be cleaned and repaired, this window could boast a series of medallions, quite charming in their design, but evidently not made to fit there. Four panels represent four of the liberal arts: Geometry, Arithmetic, Dialectics and Rhetoric. A fifth one, which disappeared some time after 1891 — since it was traced in that year — represented Music. From another fragment that seems to represent Liberality, it may be conjectured that a number of medallions executed for a window the subject of which must have been the seven Arts with the Vices and Virtues, somehow found their way here.

Except for the apsidal window, that brief account is by no means a description of the windows as they stood before 1918. Since 1820, in fact, many medallions had been misplaced and interchanged. This, therefore, is only a rational and theoretical view of the plan that may be adopted when the glass is finally put back.

December 1925.



1 Sanctuaire.

2 Chœur.

3 Nef.

4 Bas côté sud.

5 Bras sud du croisillon.

6 Déambulatoire côté sud.

7 et 8 Déambulatoire

partie  
absidale

9 Déambulatoire côté nord.

10 Bras nord du croisillon.

11 Bas côté nord.

12 Chapelle Saint-Piat.

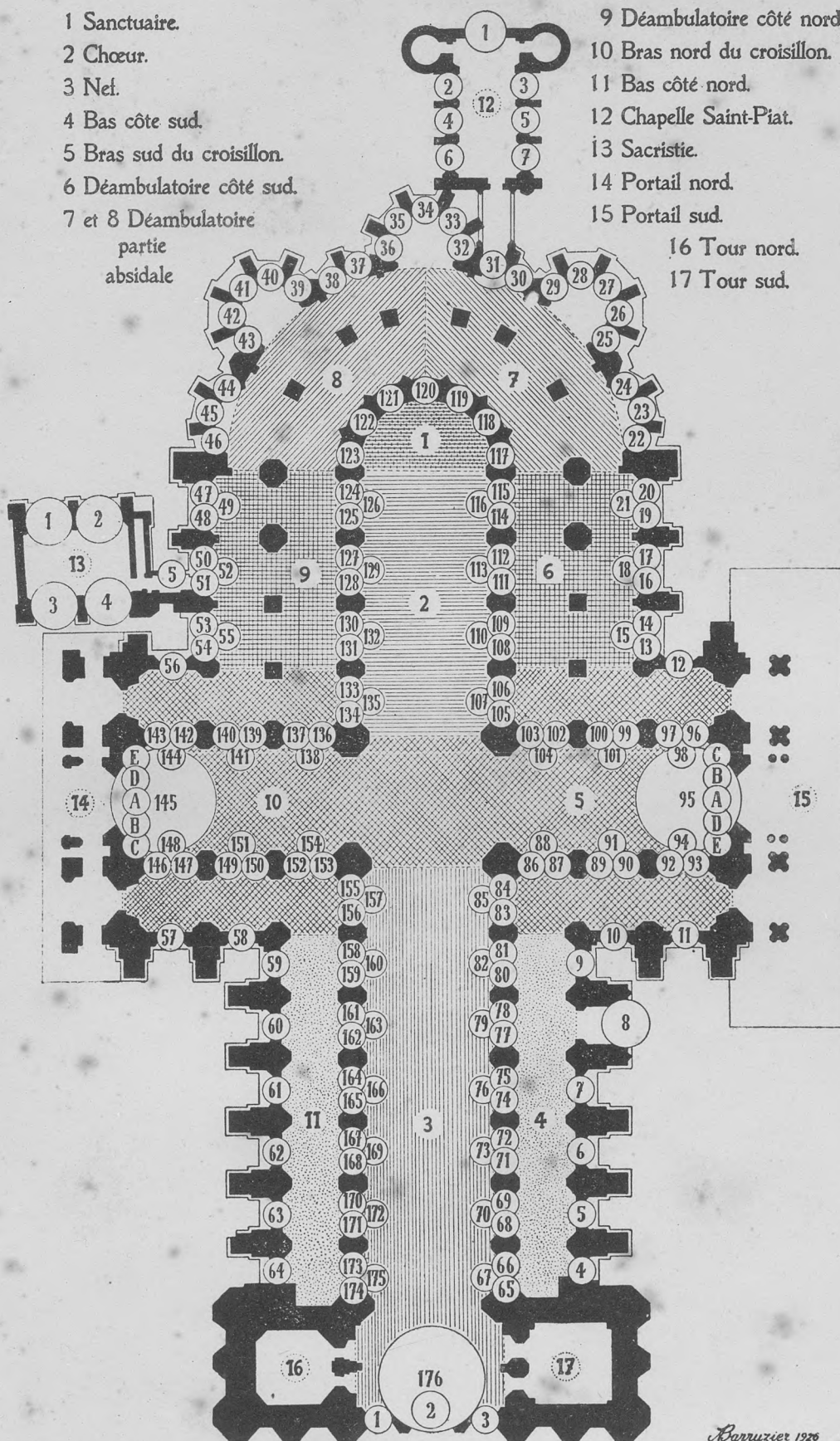
13 Sacristie.

14 Portail nord.

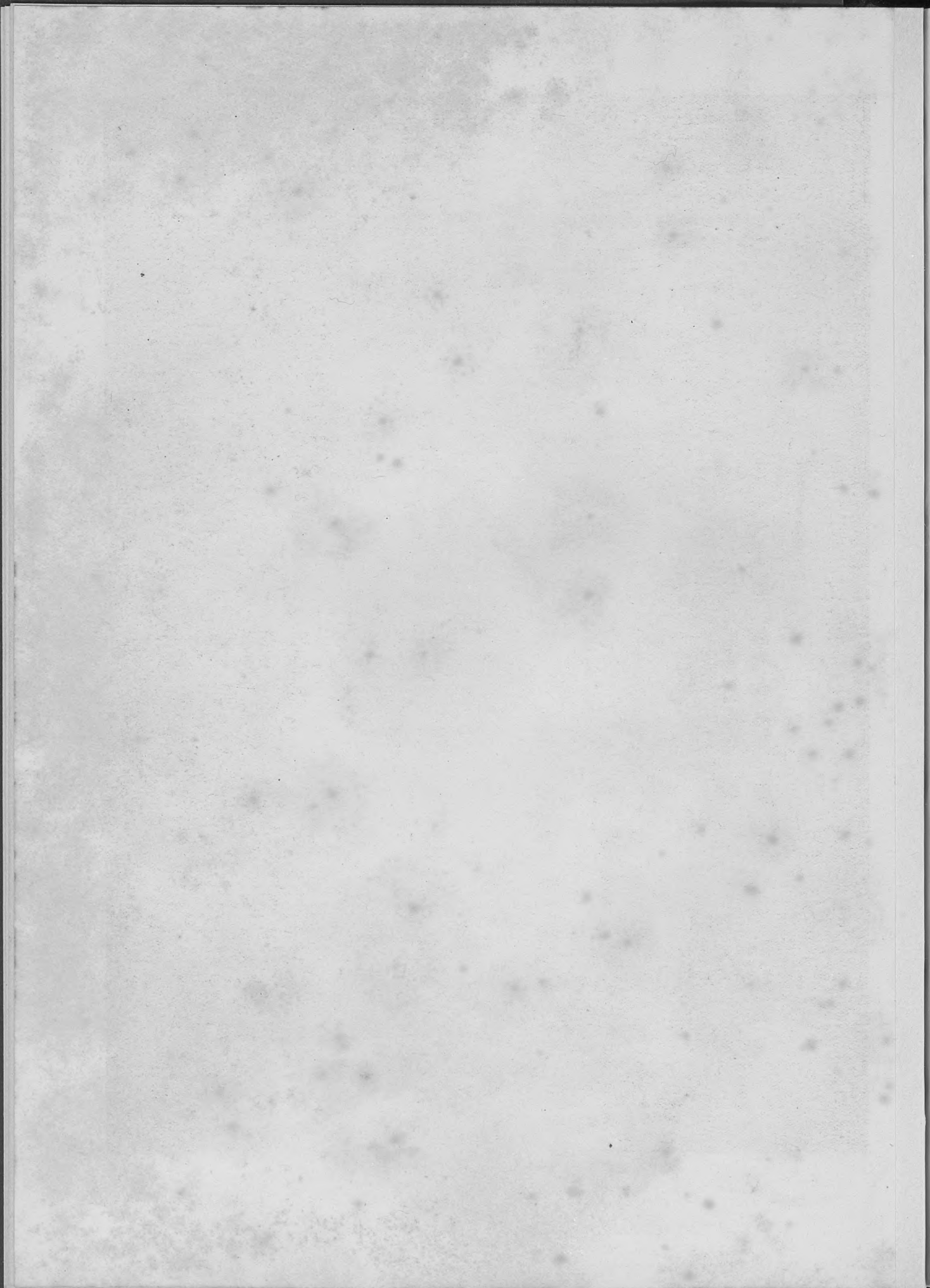
15 Portail sud.

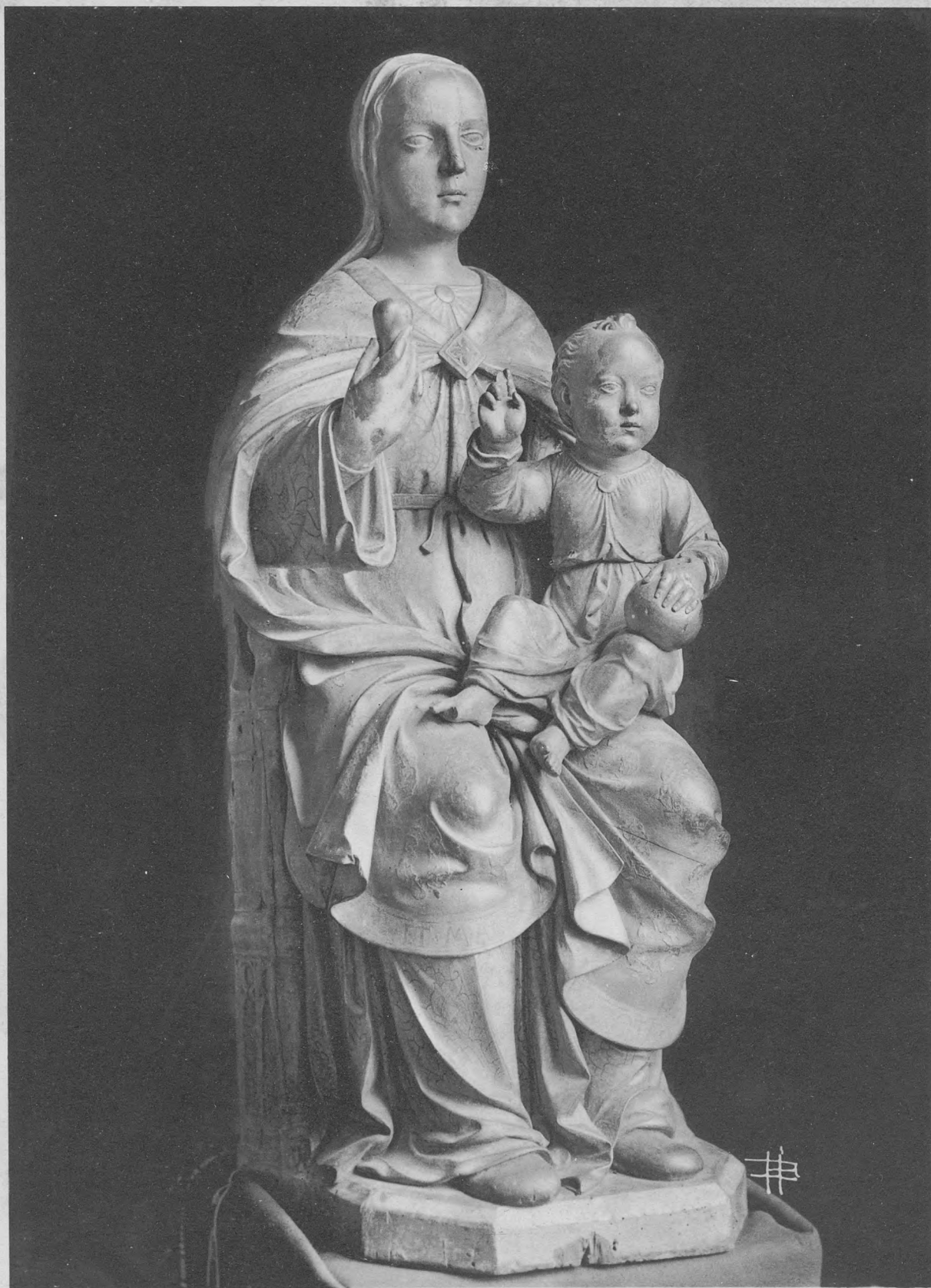
16 Tour nord.

17 Tour sud.









Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Notre-Dame du Pilier (Vierge sculptée en 1497)





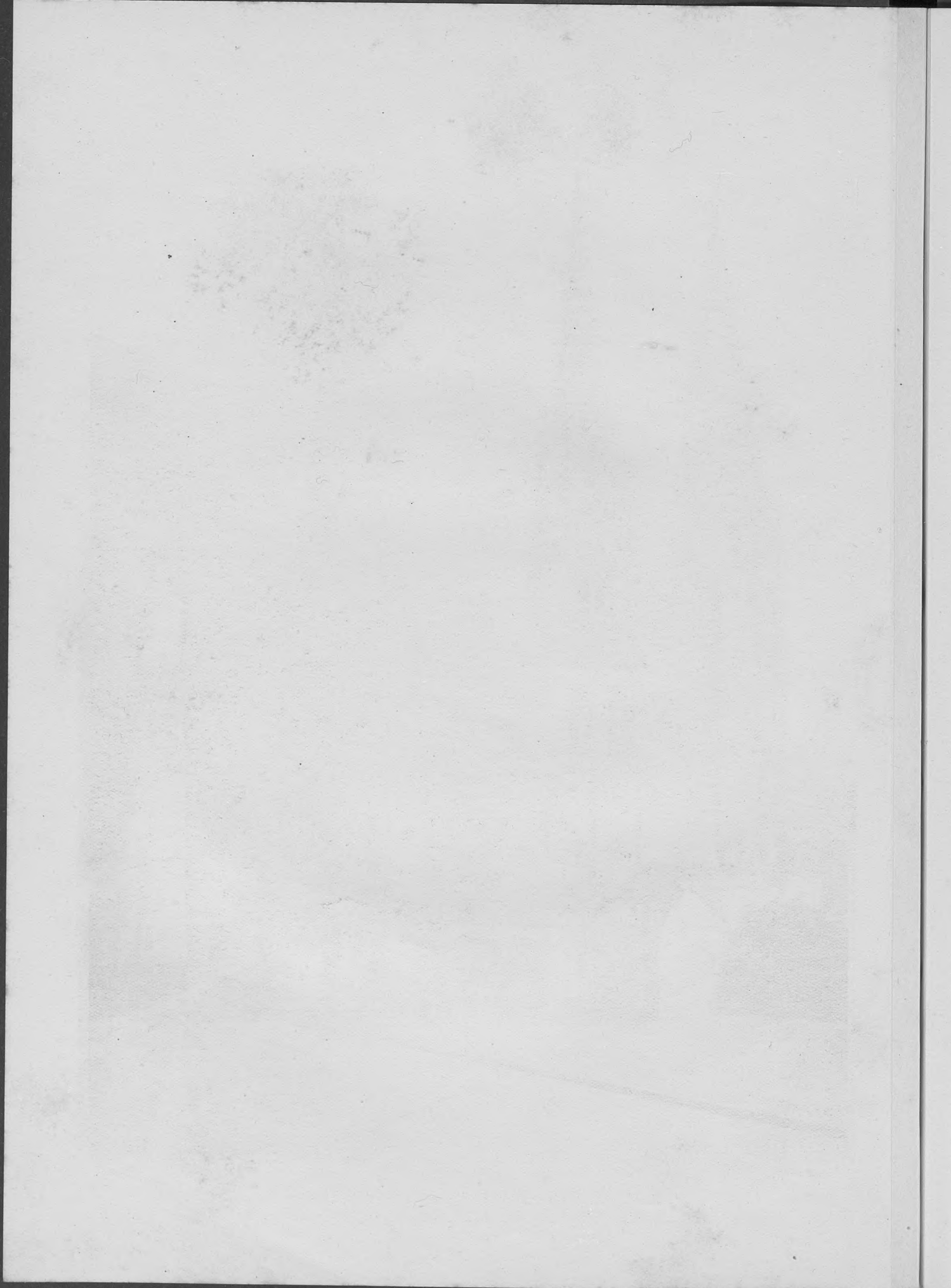


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Façade (ouest) XII<sup>e</sup> Siècle  
sauf la flèche du côté gauche ajoutée au XVI<sup>e</sup> siècle







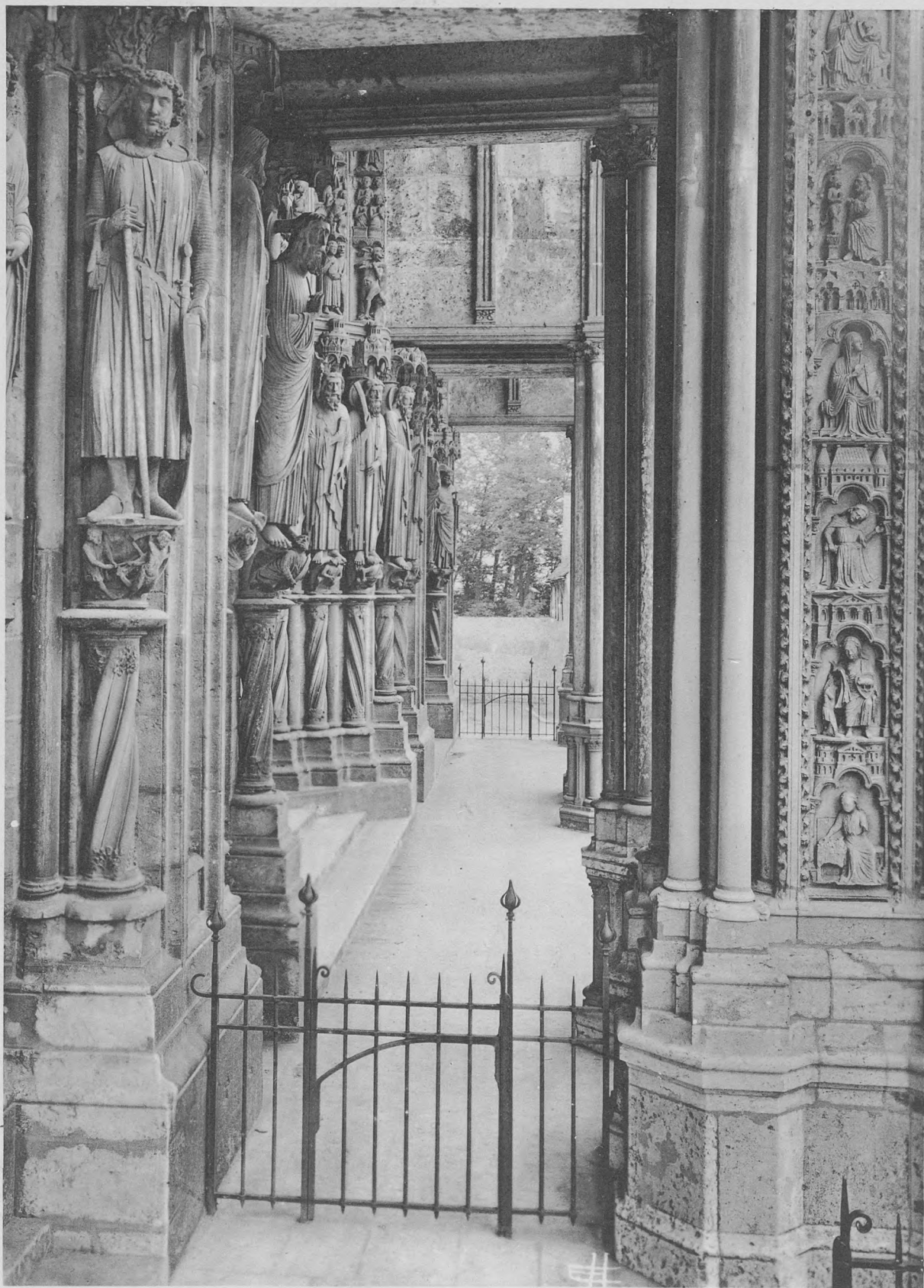
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Sud XIII<sup>e</sup> siècle







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Sud







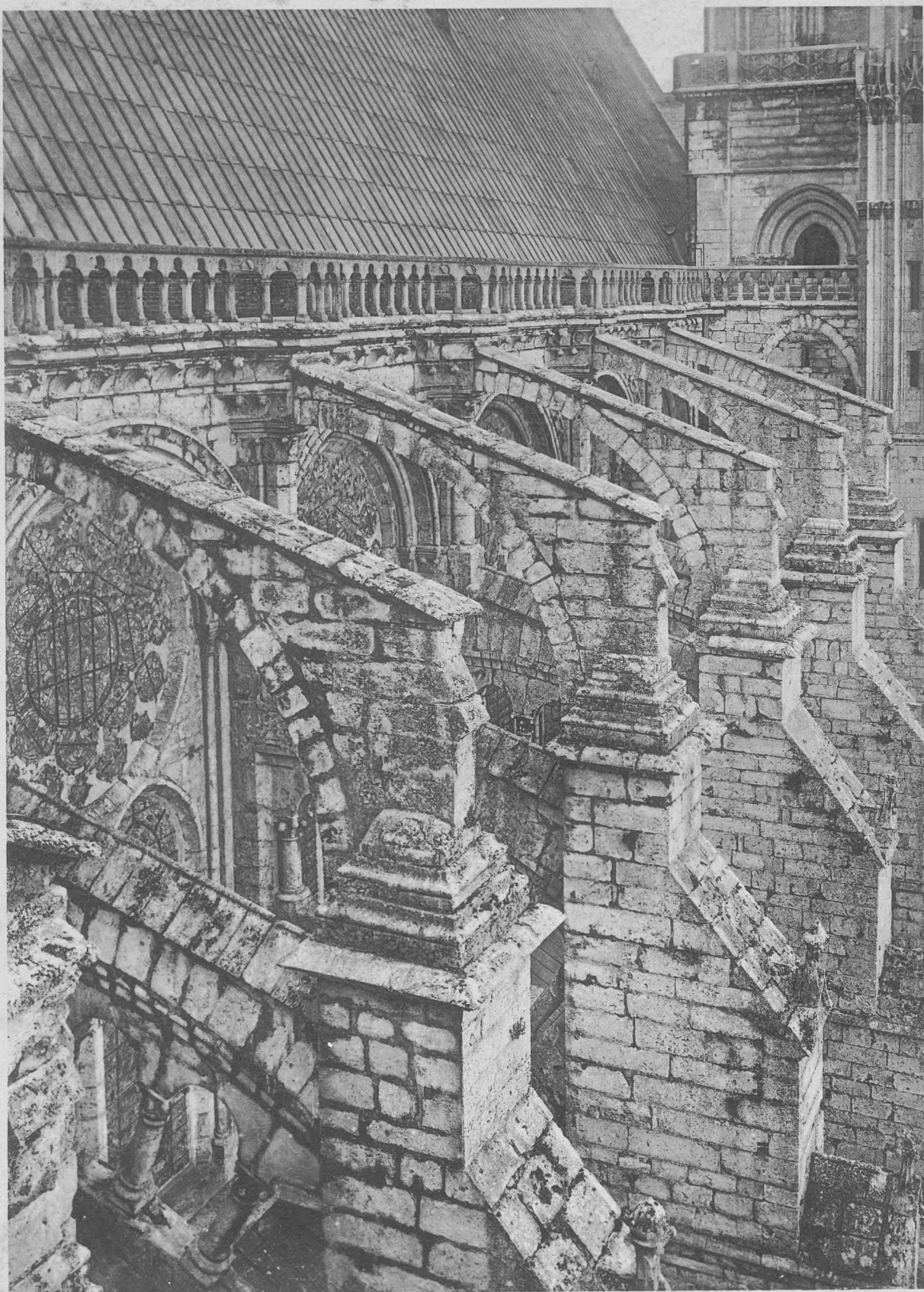
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Clocher sud





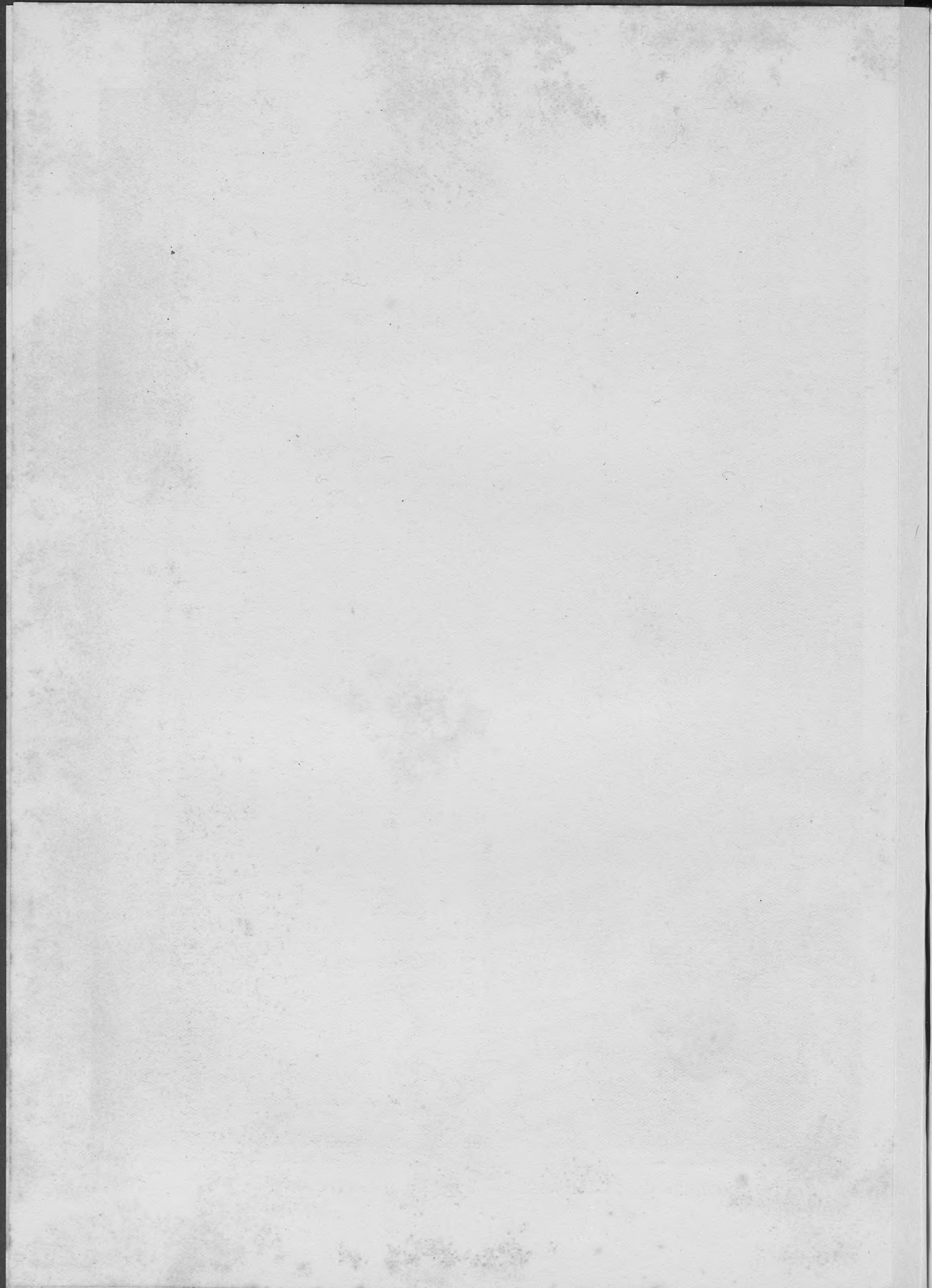


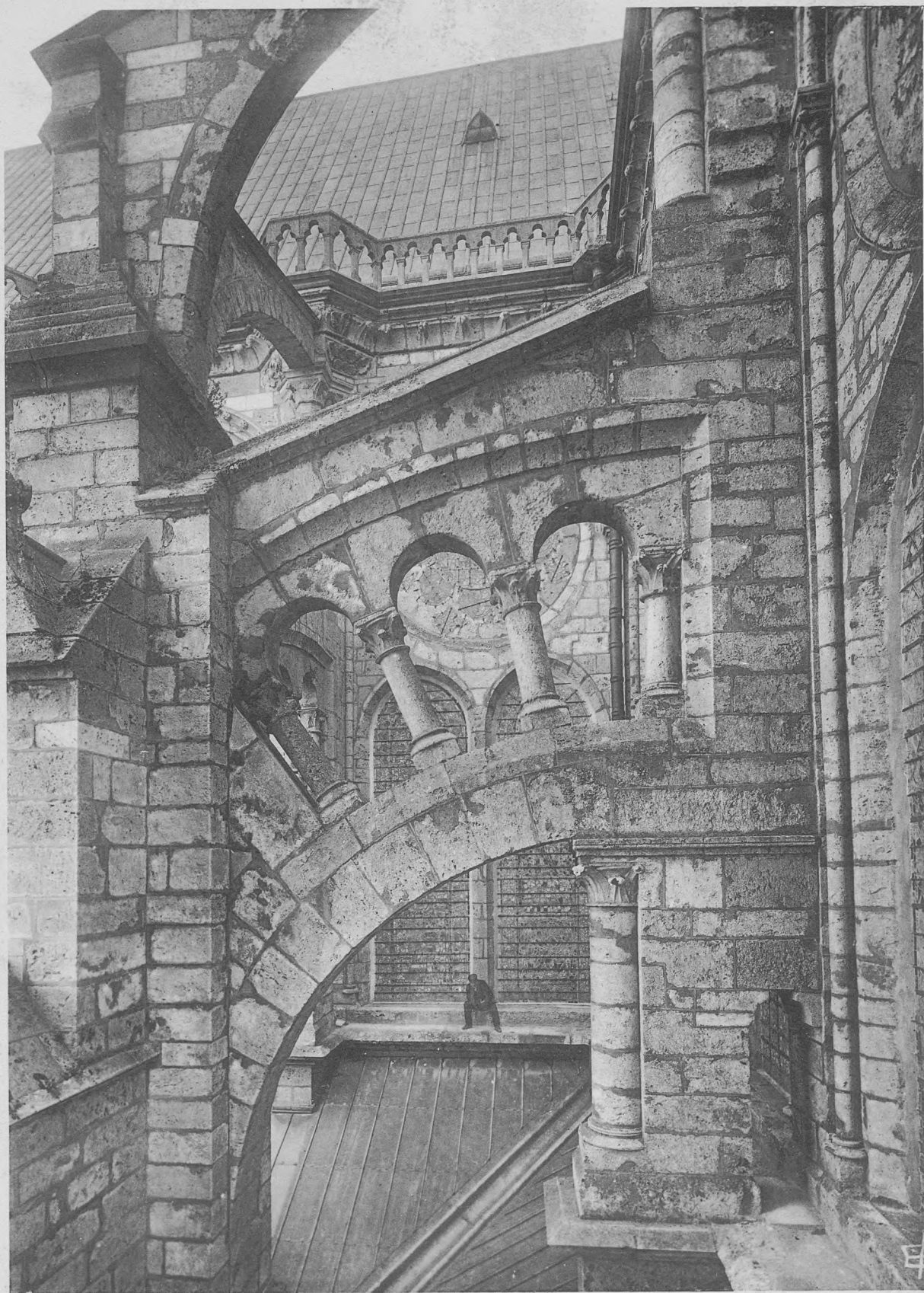
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Contreforts et Arcs-boutants (côté nord)





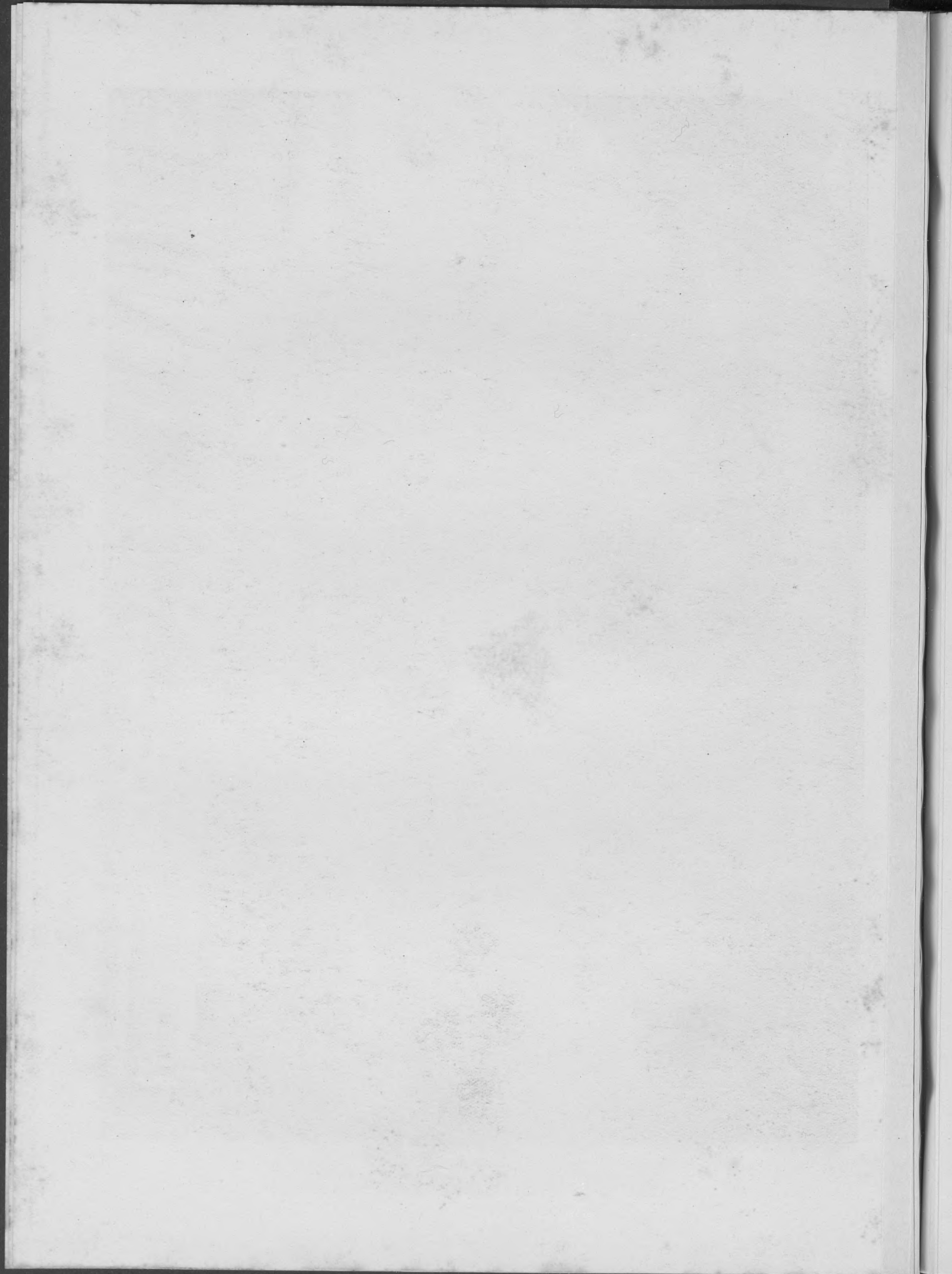


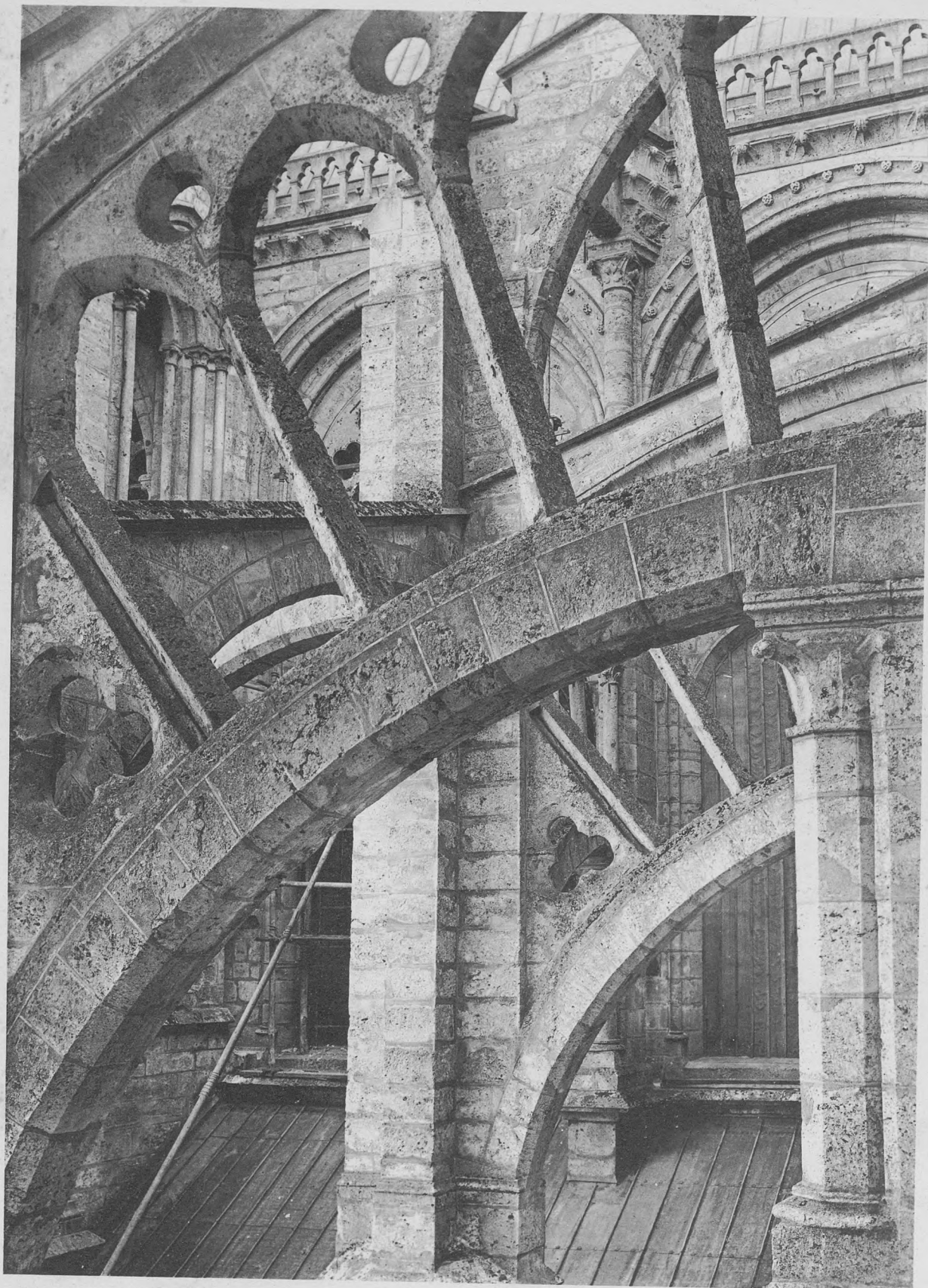
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Arcs-boutants (côté sud)





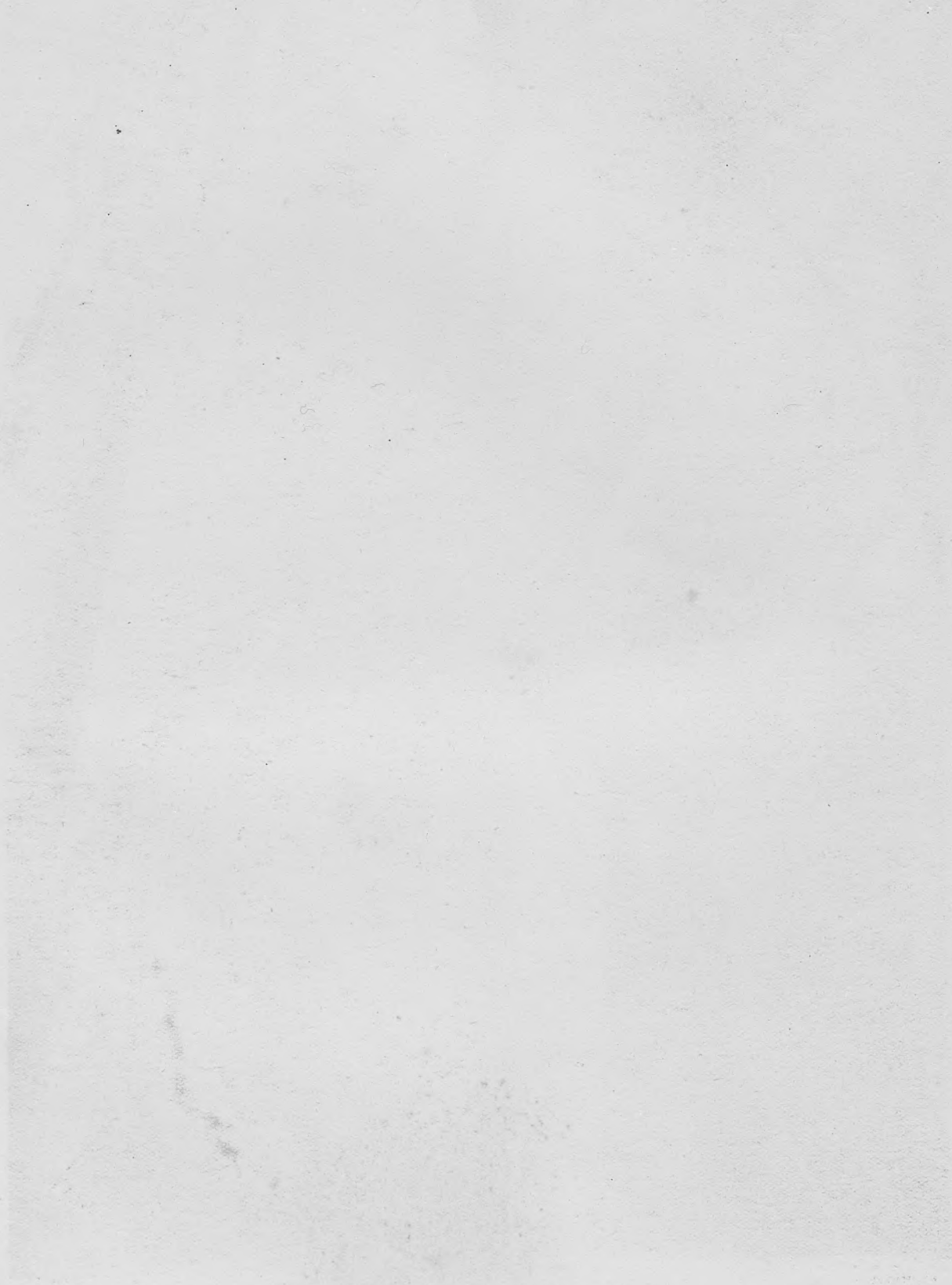


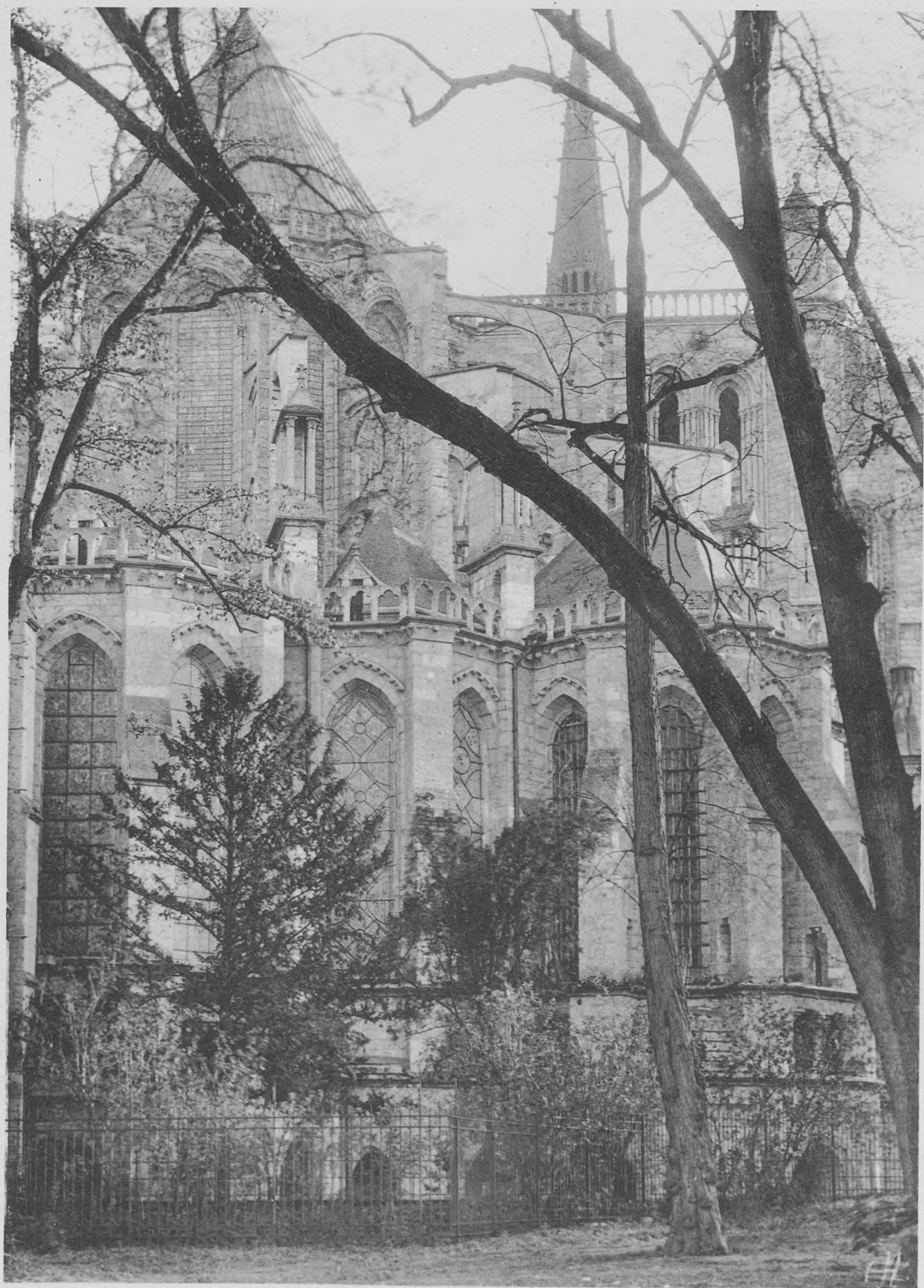
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Arcs-boutants







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Abside





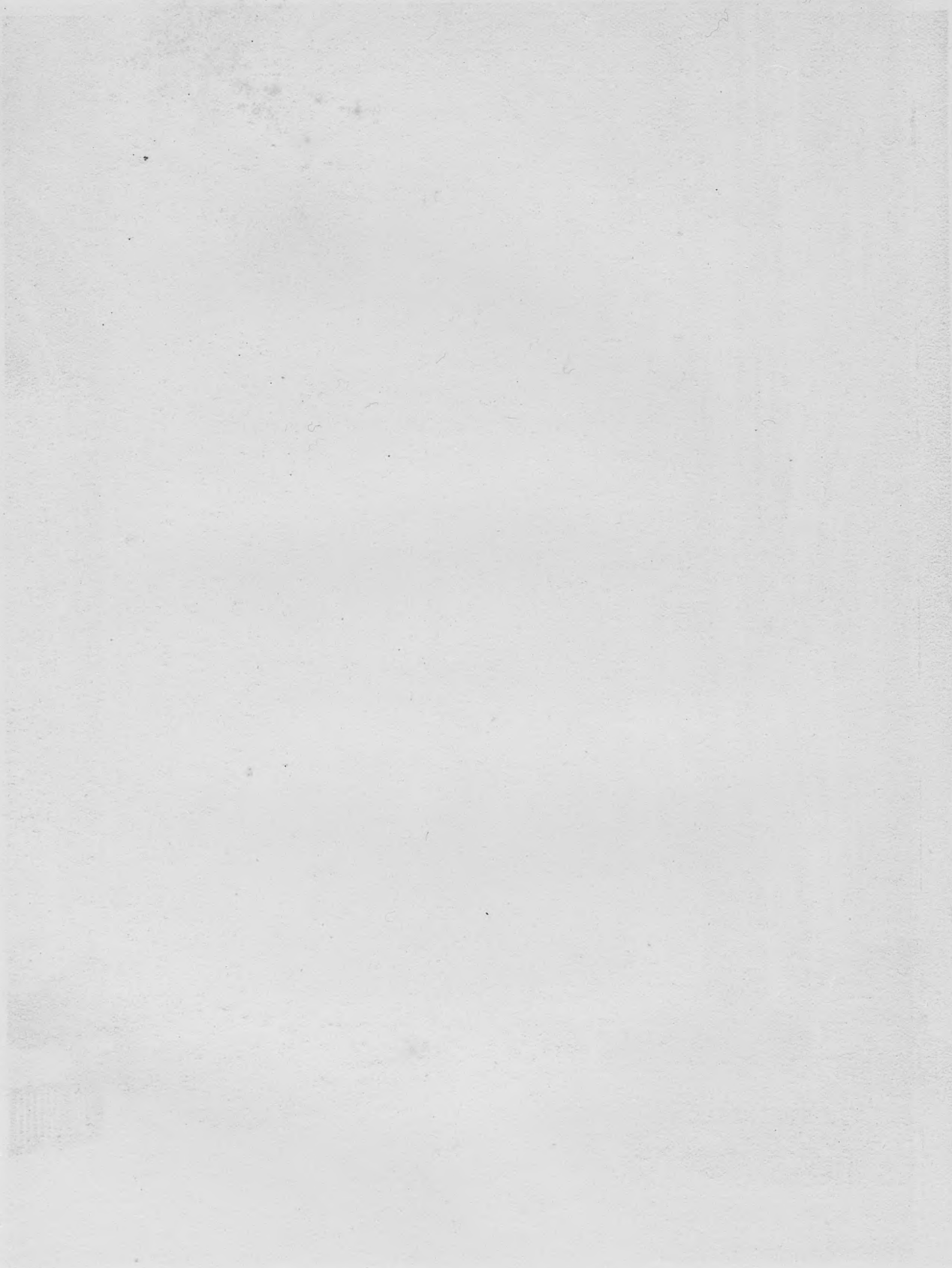


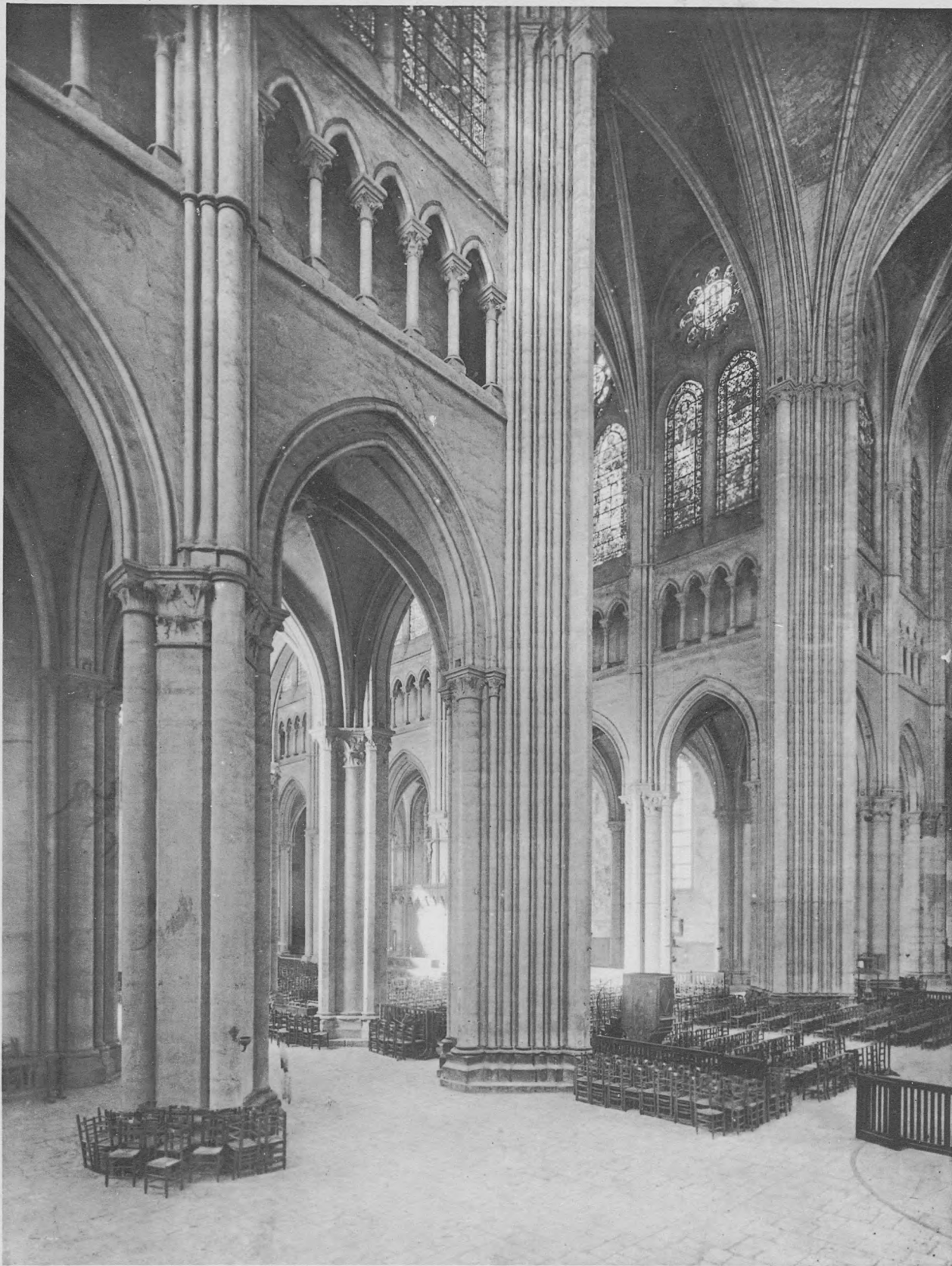
Et. Hovet

Déposé

CATHÉDRALE DE CHARTRES — Nef





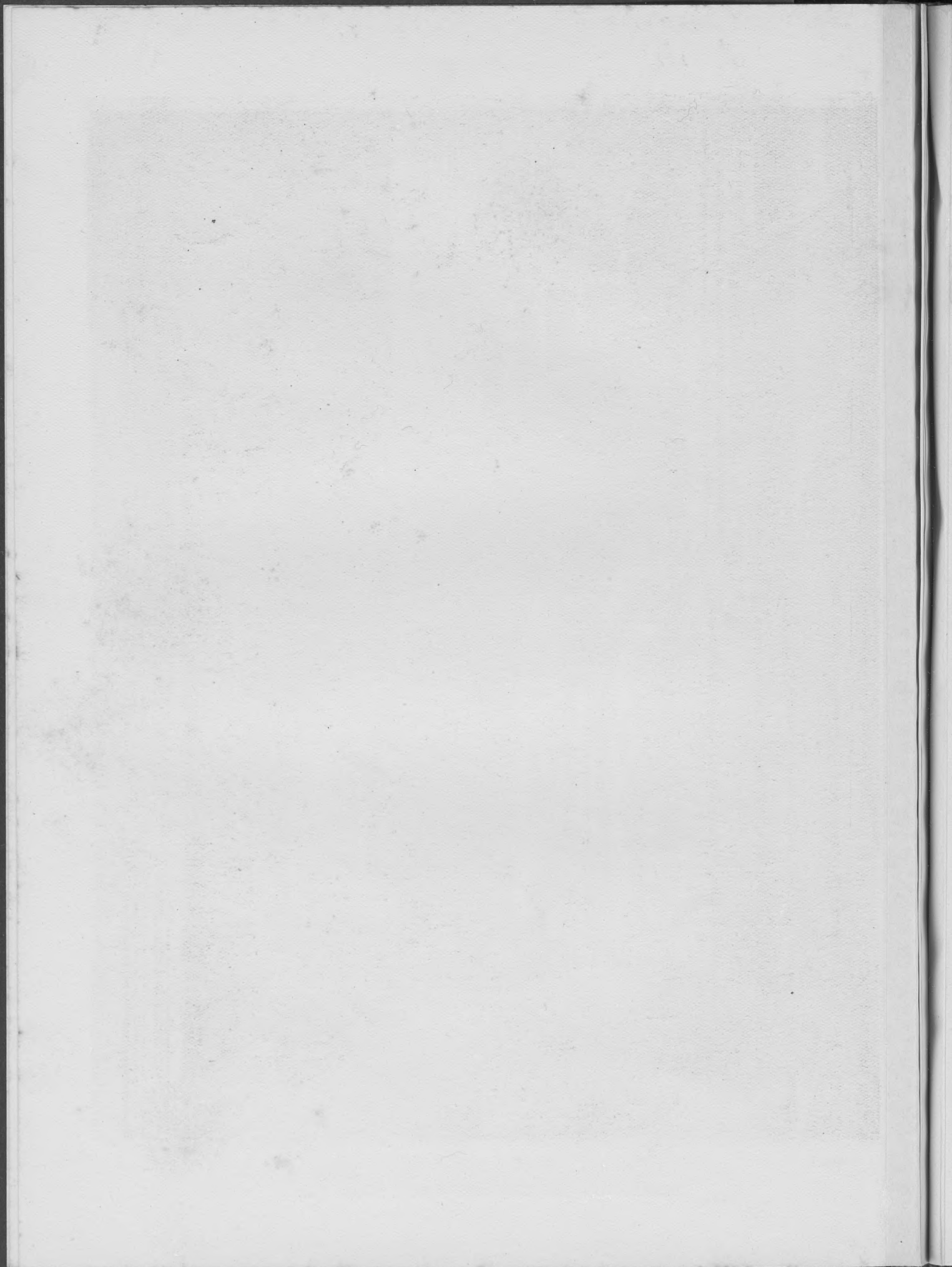


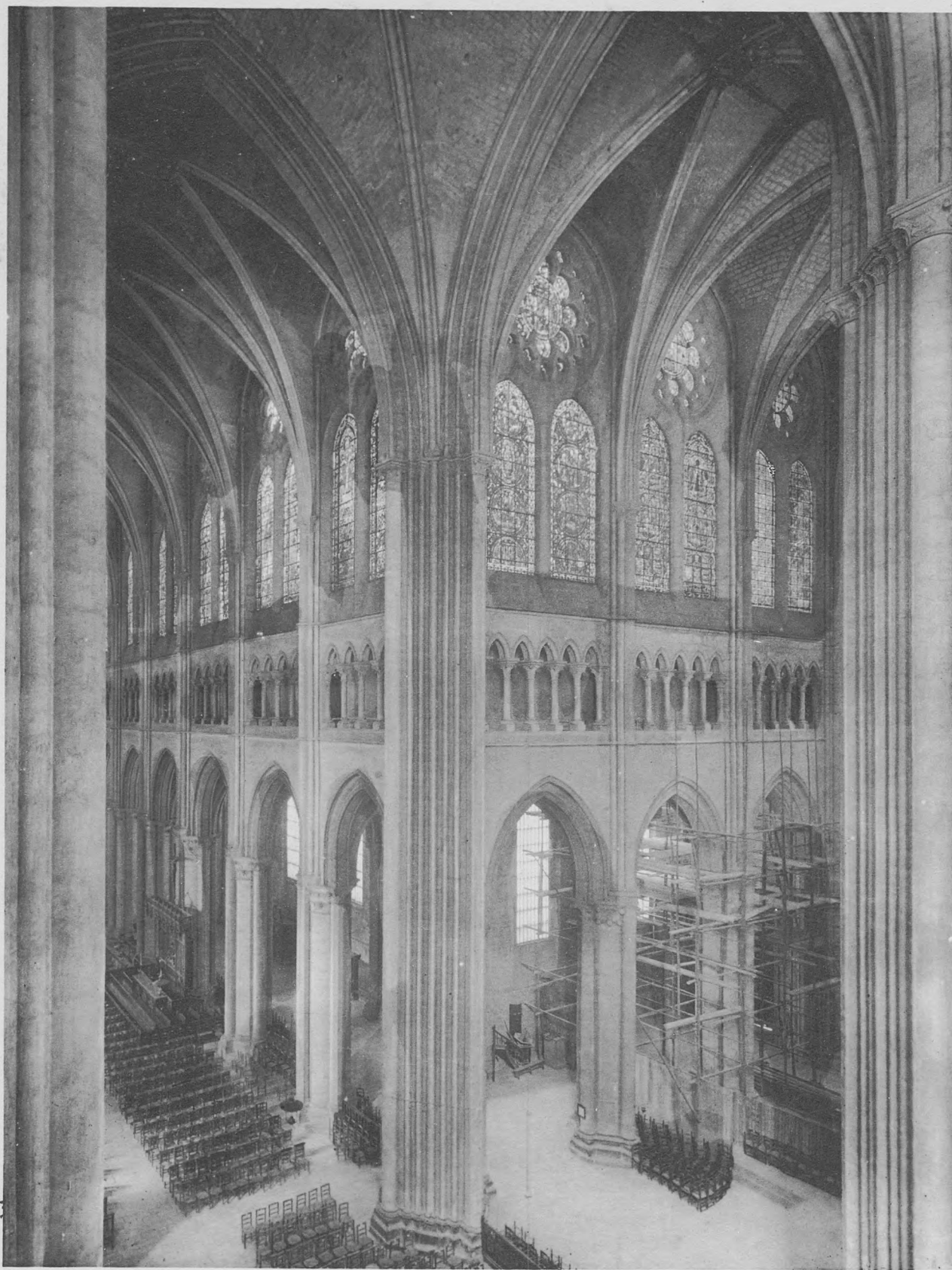
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Nef et transept Sud







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Nef et transept Nord (vue prise du triforium)







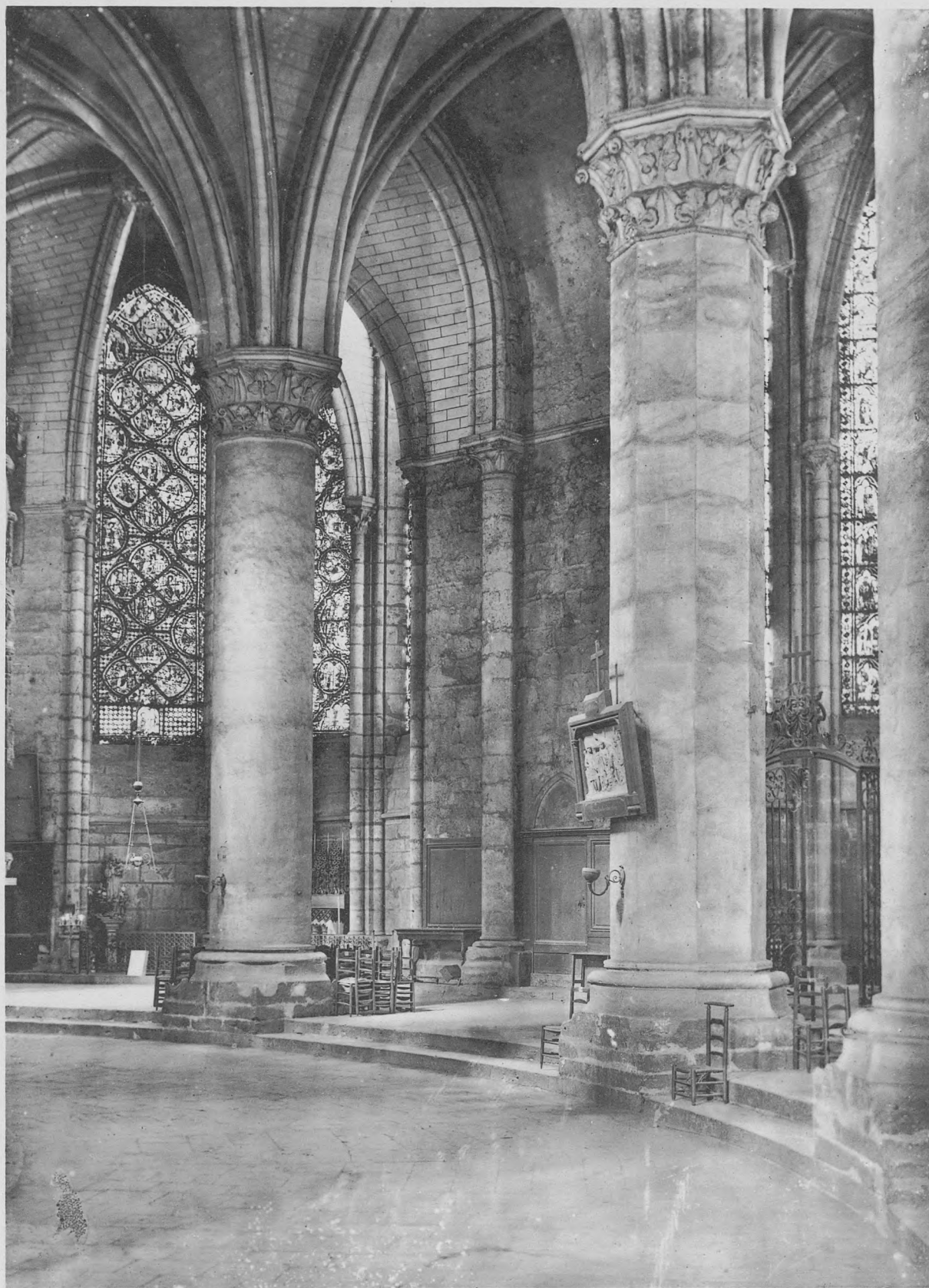
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Entrée du Déambulatoire (côté sud)  
et vitrail de Notre-Dame de la Belle-Verrière







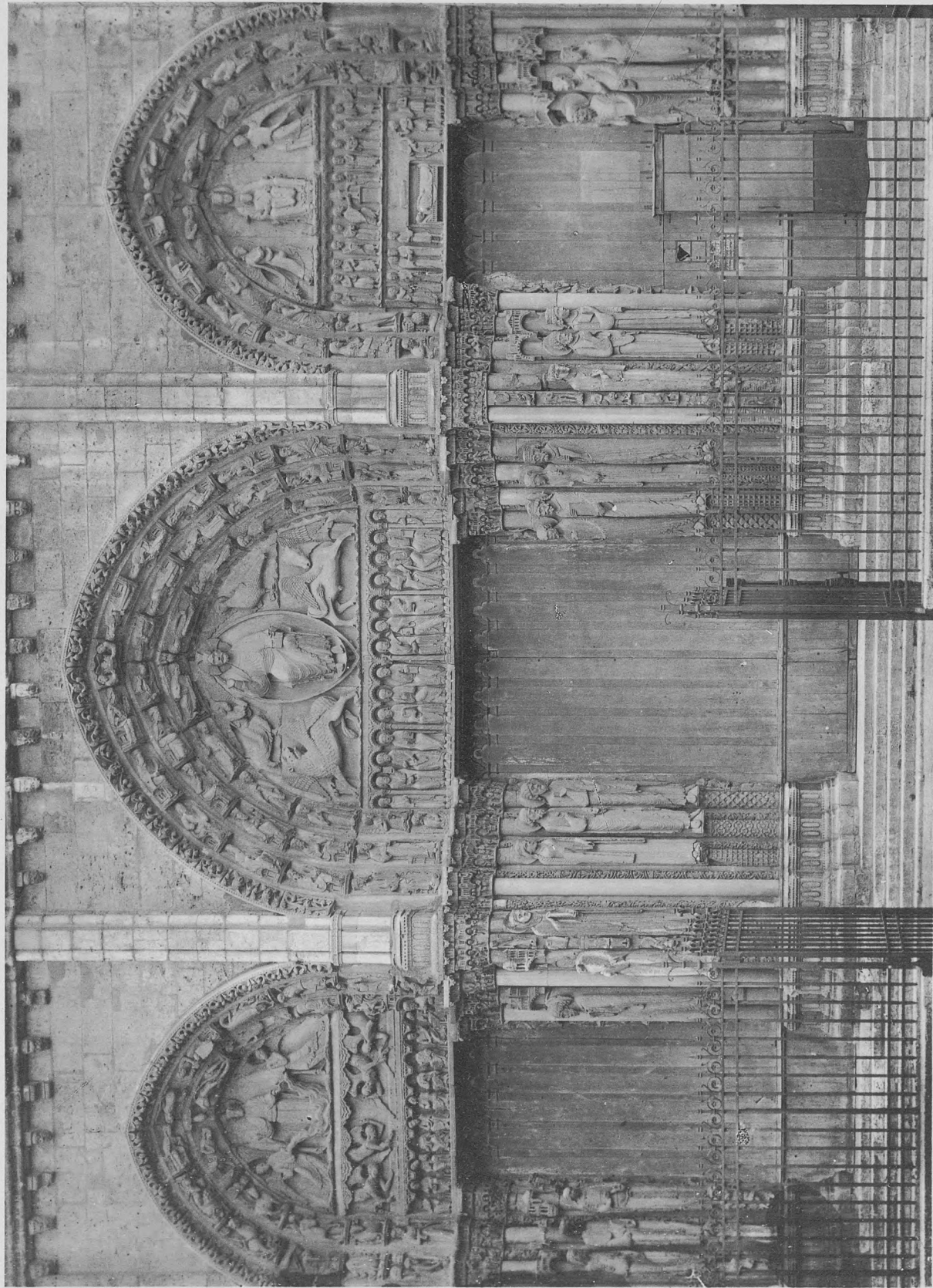
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Déambulatoire (côté Nord) Chapelle de St-Joseph





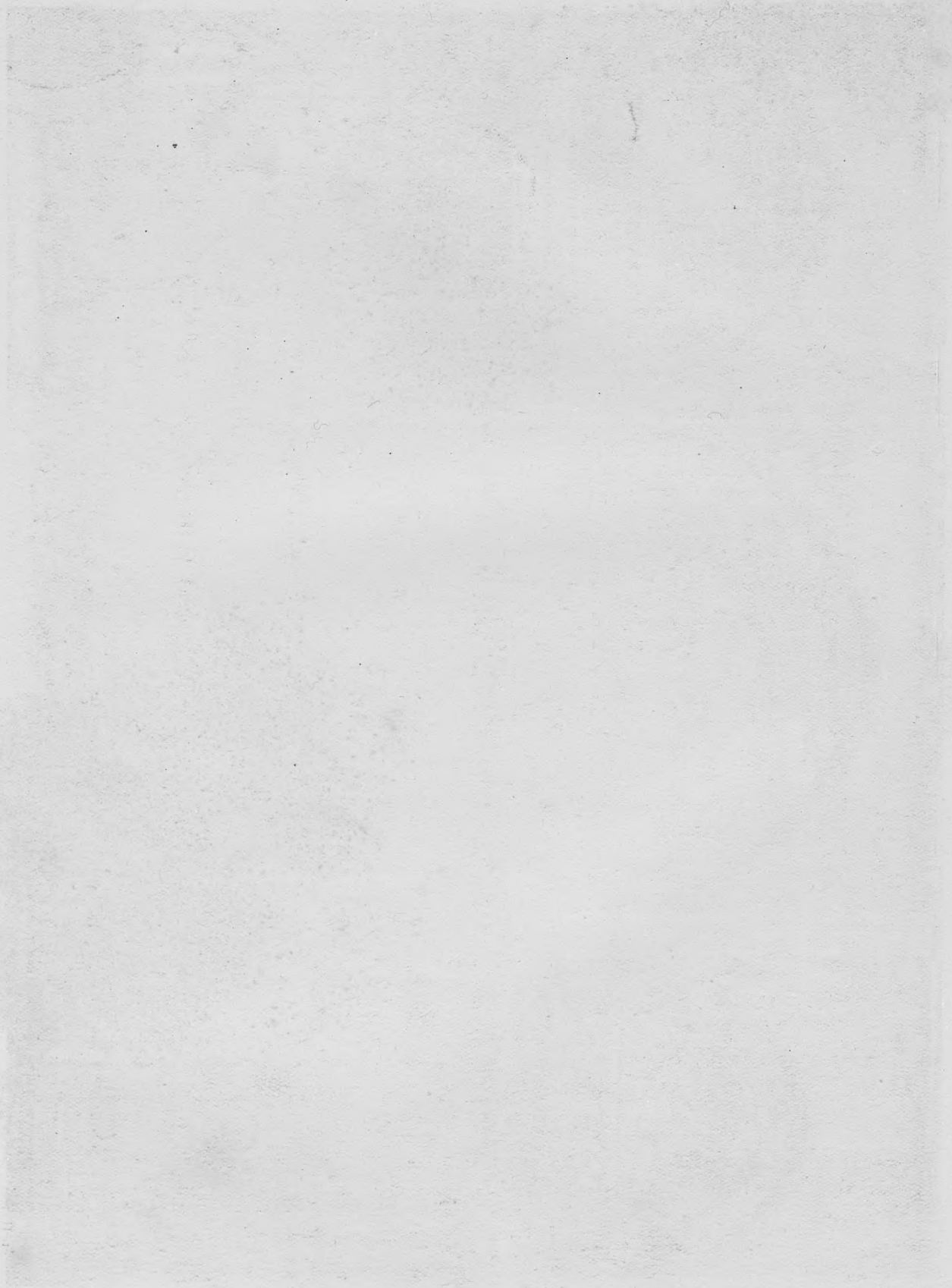


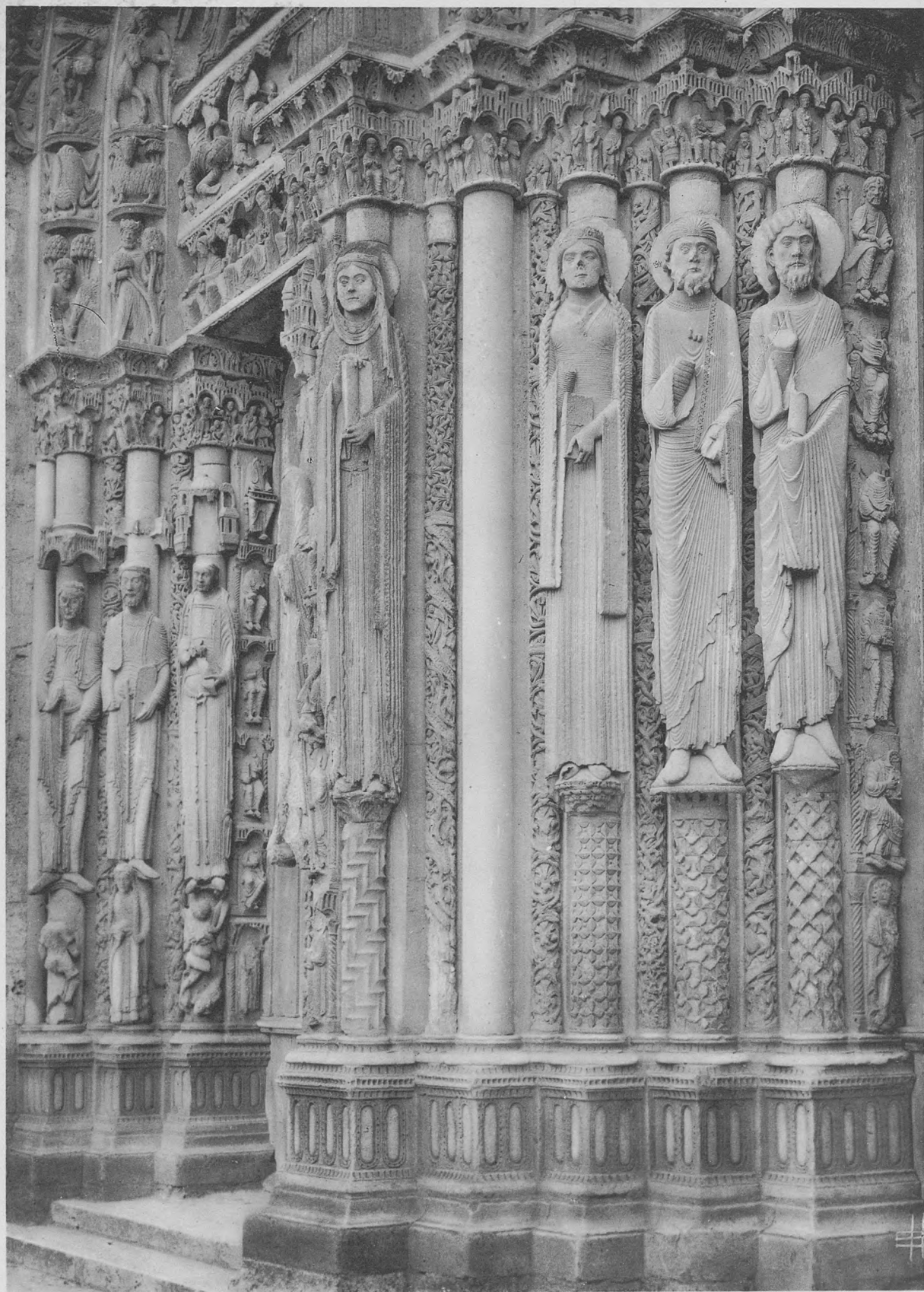
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle





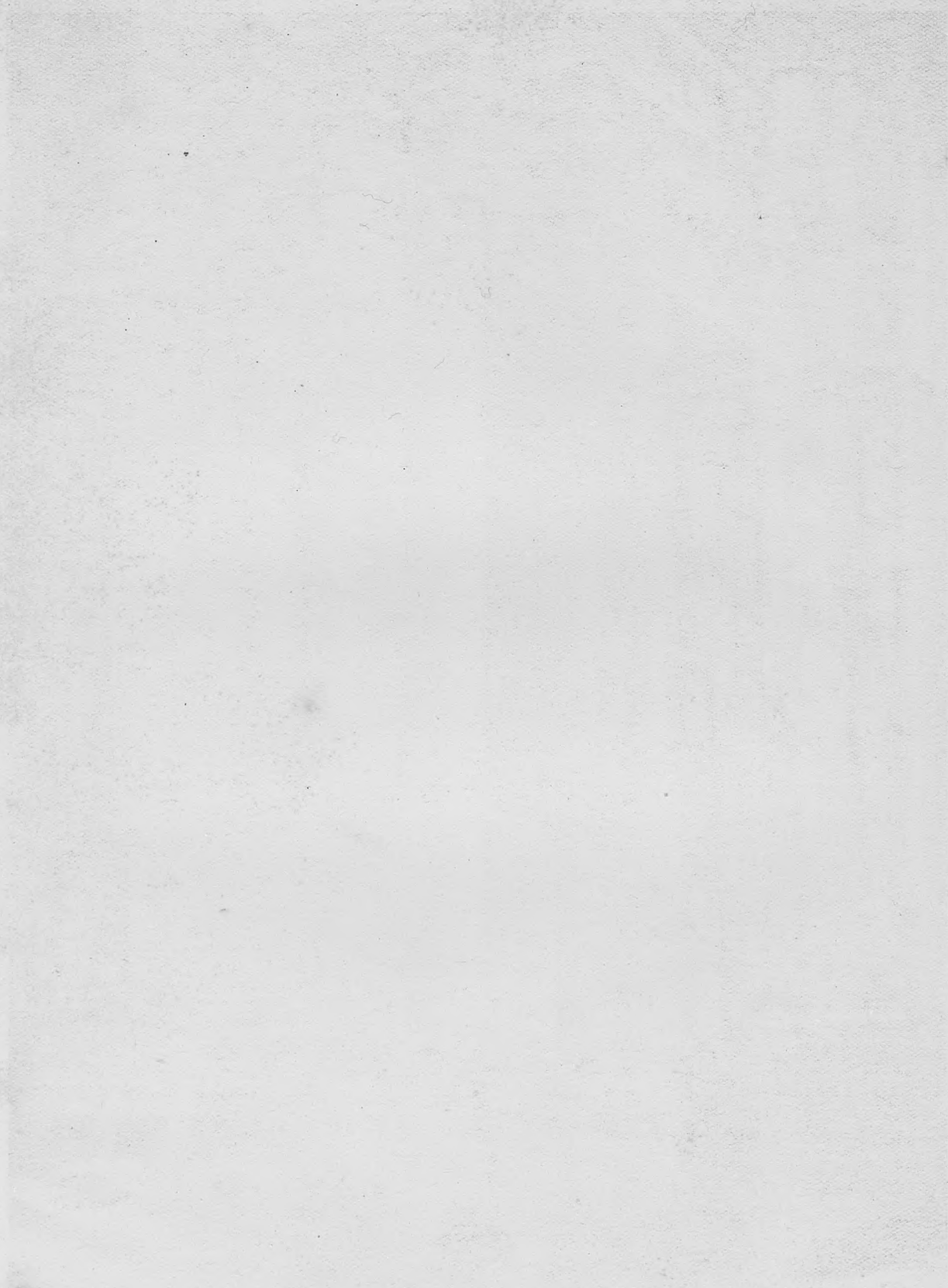


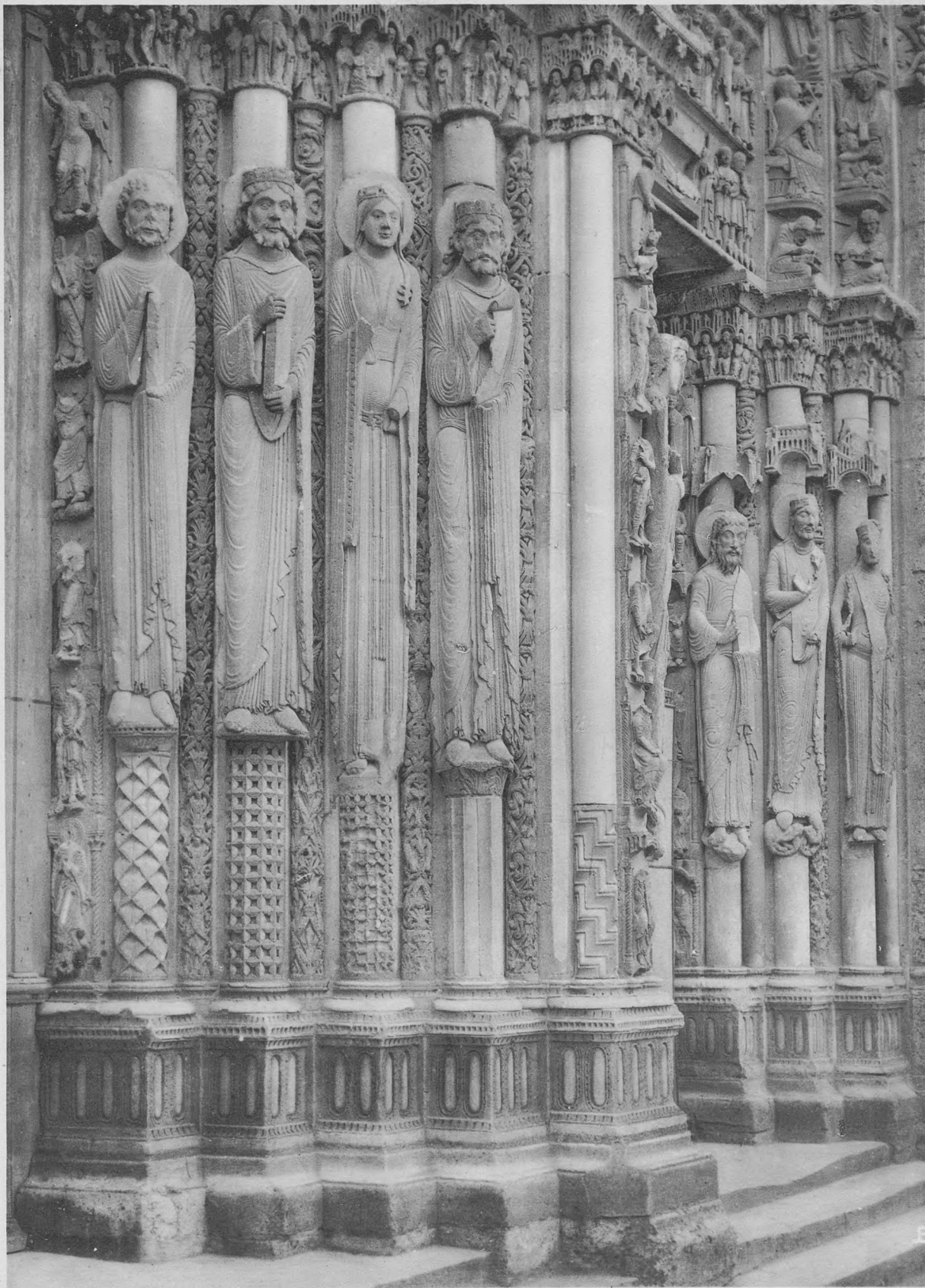
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle — Rois et reines de Juda





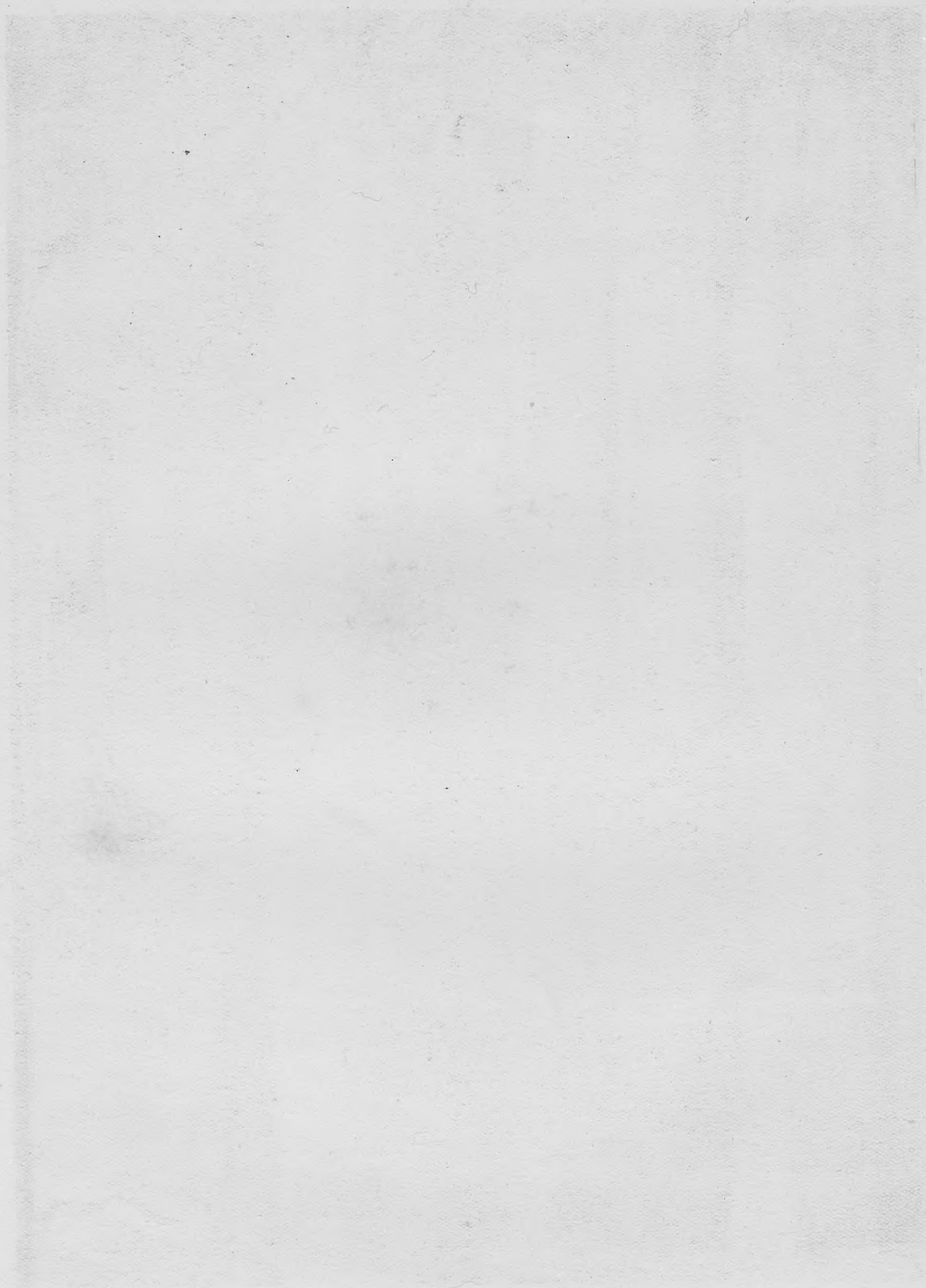


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle — Rois et reines de Juda





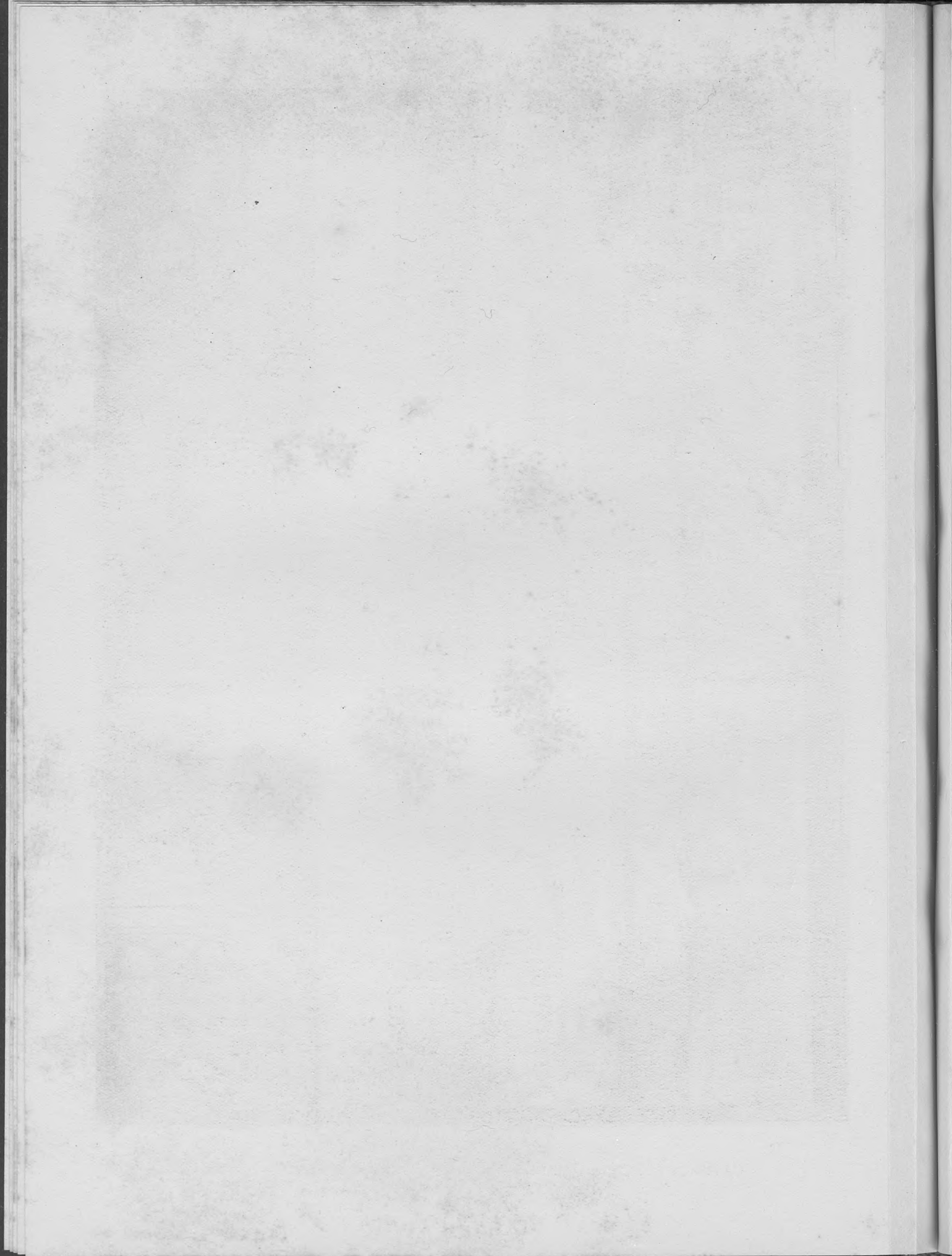


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle — Reines de Juda





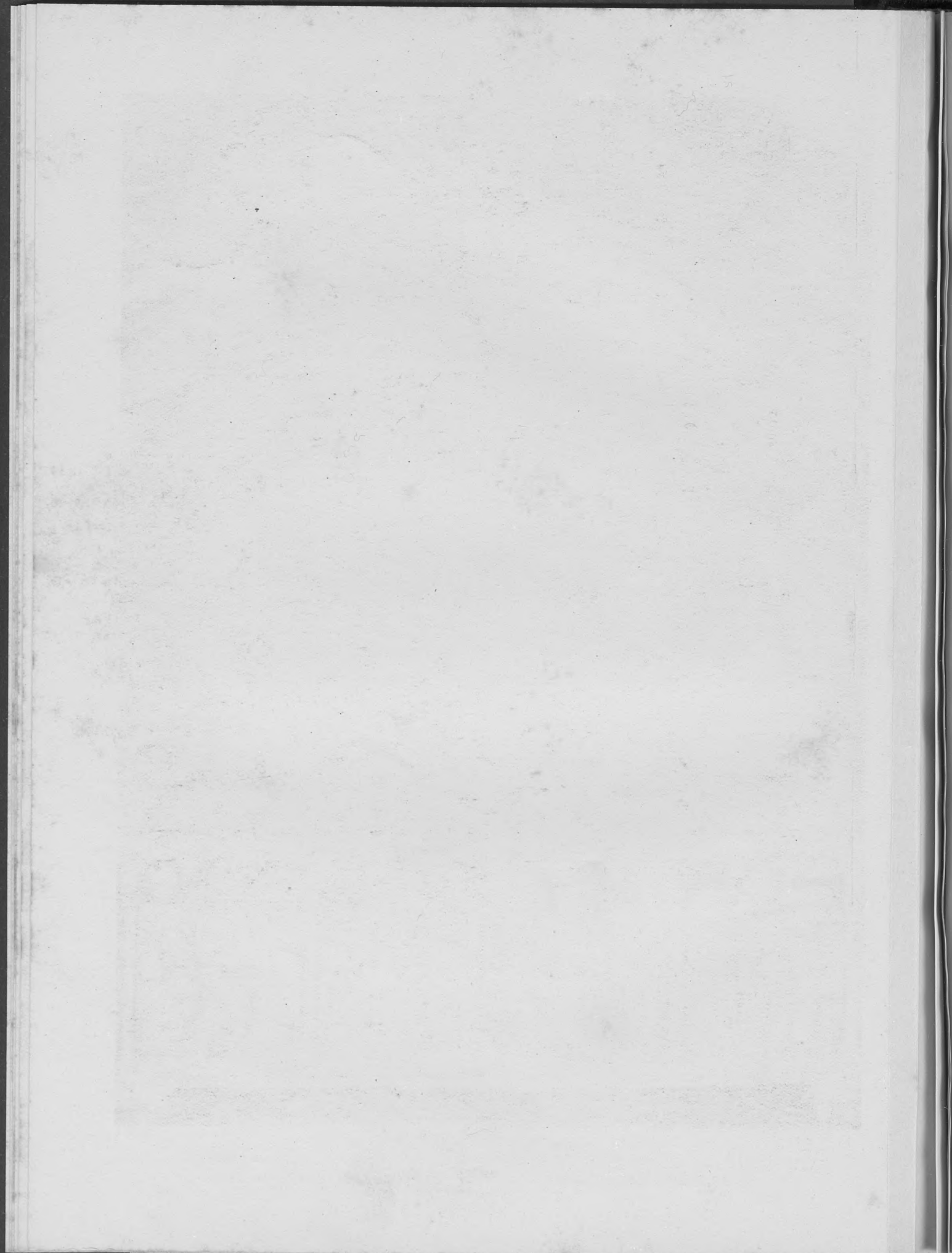


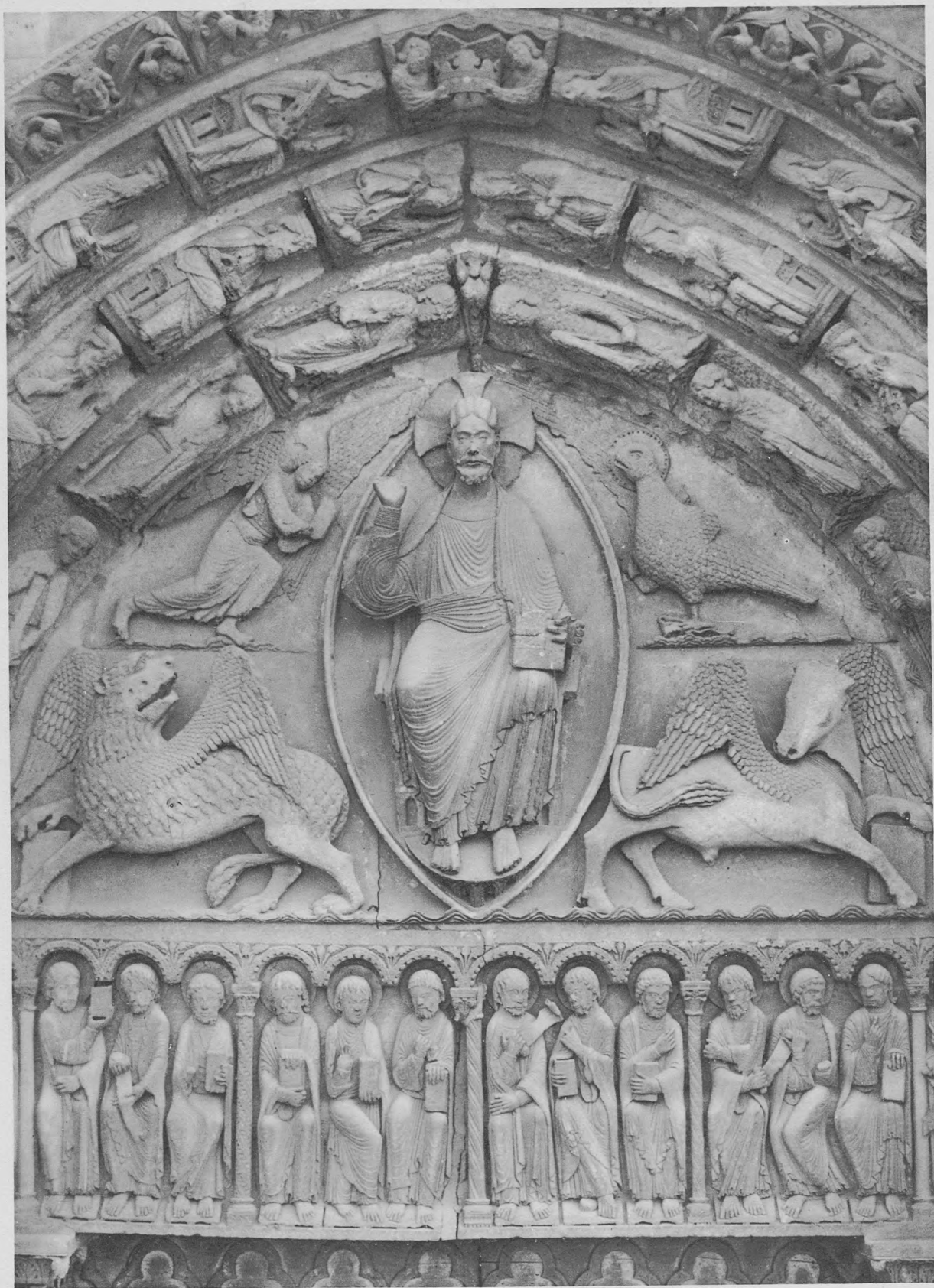
Et. Huvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal — Tympan de la baie de gauche — Ascension du Christ  
 Au-dessous, les anges montrent aux apôtres leur maître qui s'élève dans le ciel





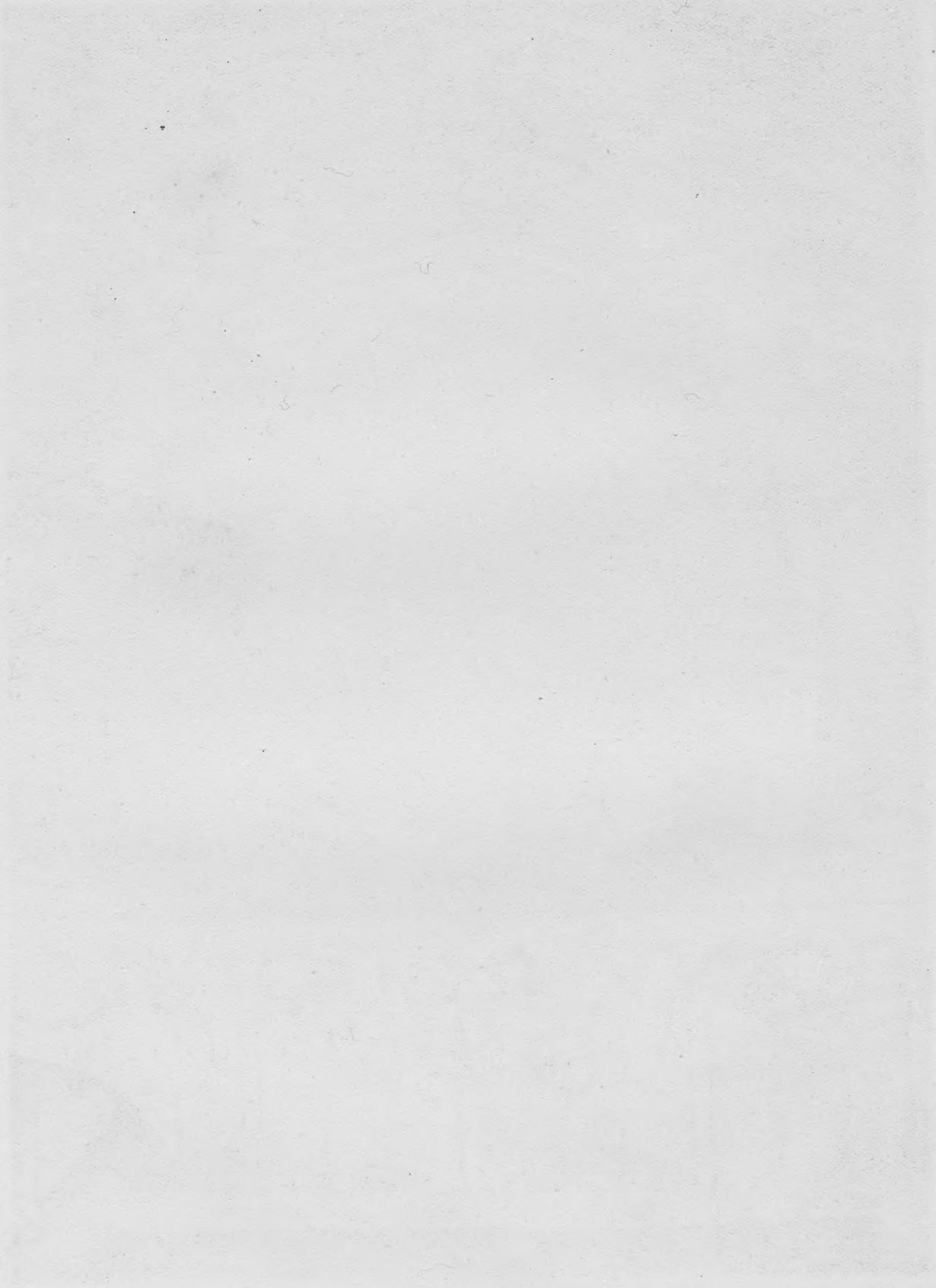


Et Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal — Tympan central  
Le Christ de l'Apocalypse et au-dessous les apôtres







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal — (Tympan de la baie centrale) — Christ de l'Apocalypse







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle — Reine de Juda







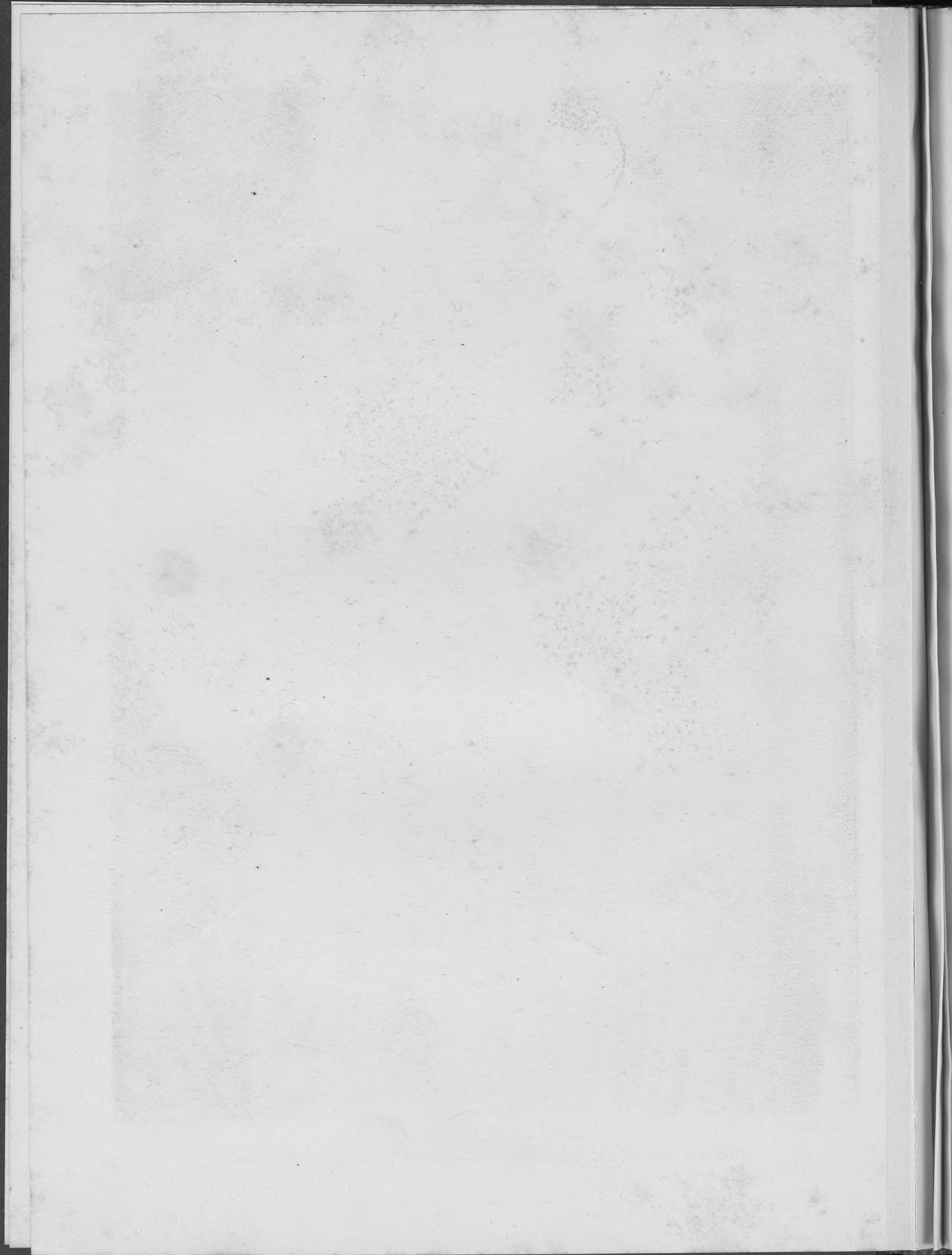
E

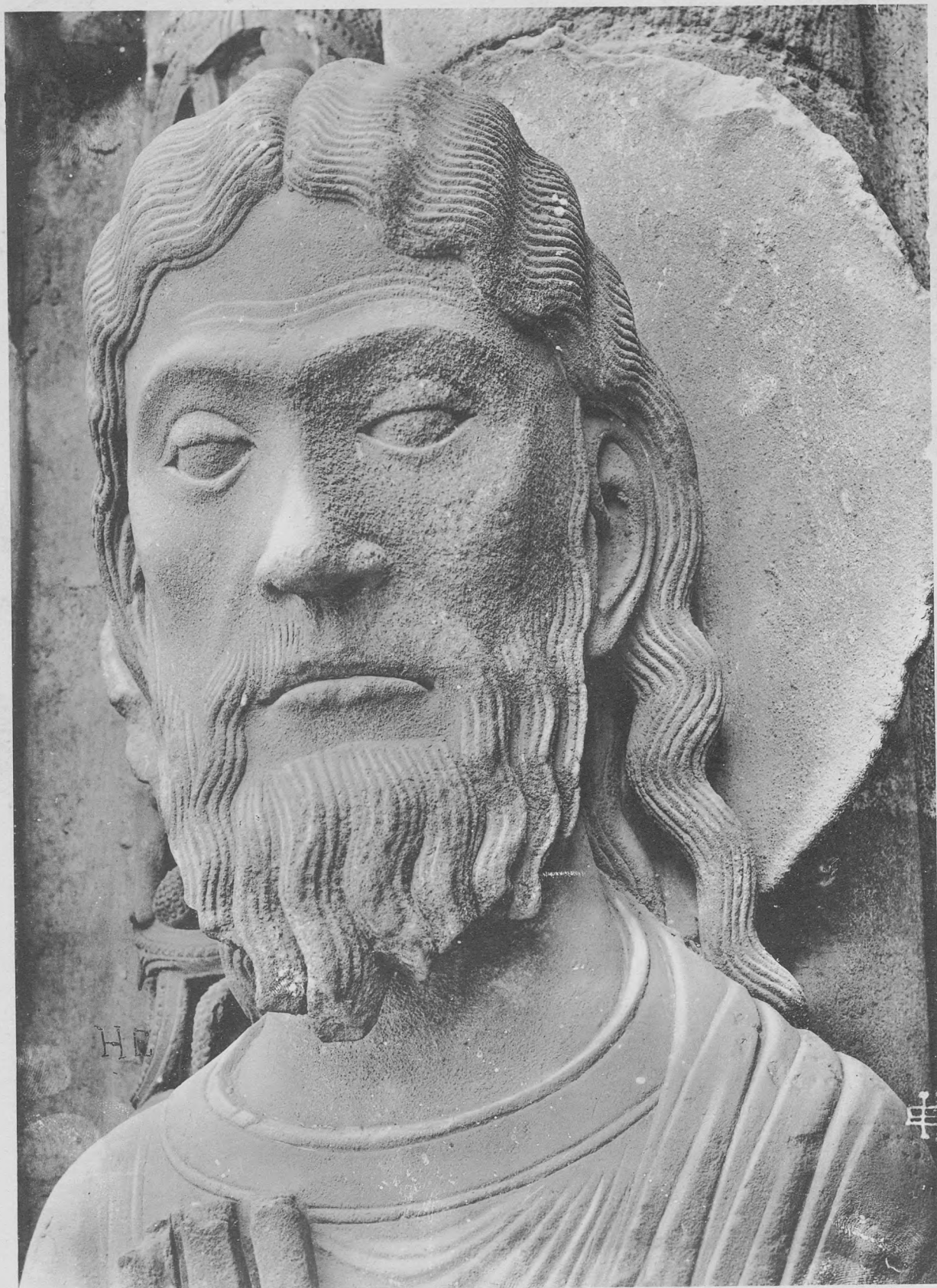
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle — Reine de Juda





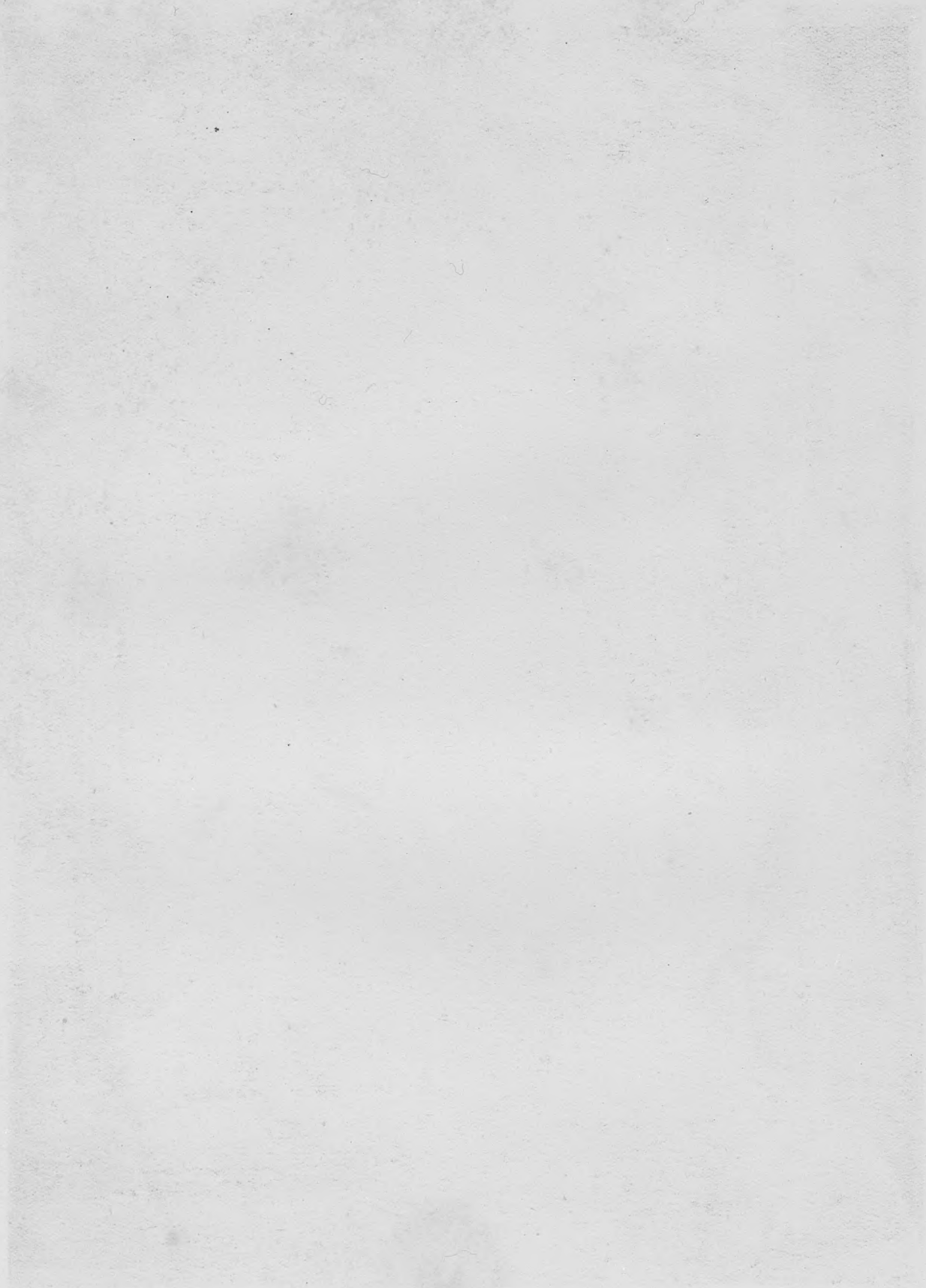


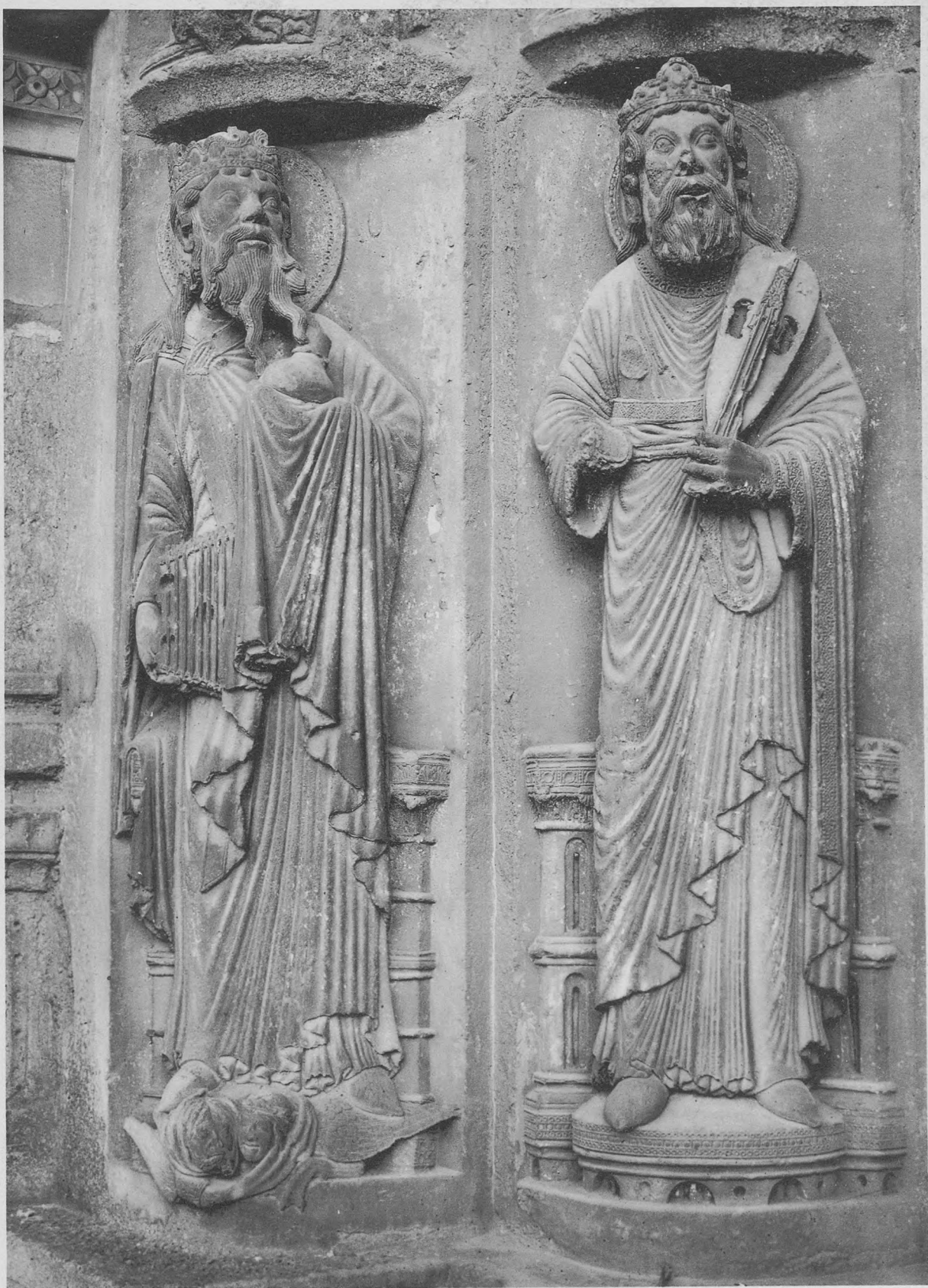
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle — Roi de Juda





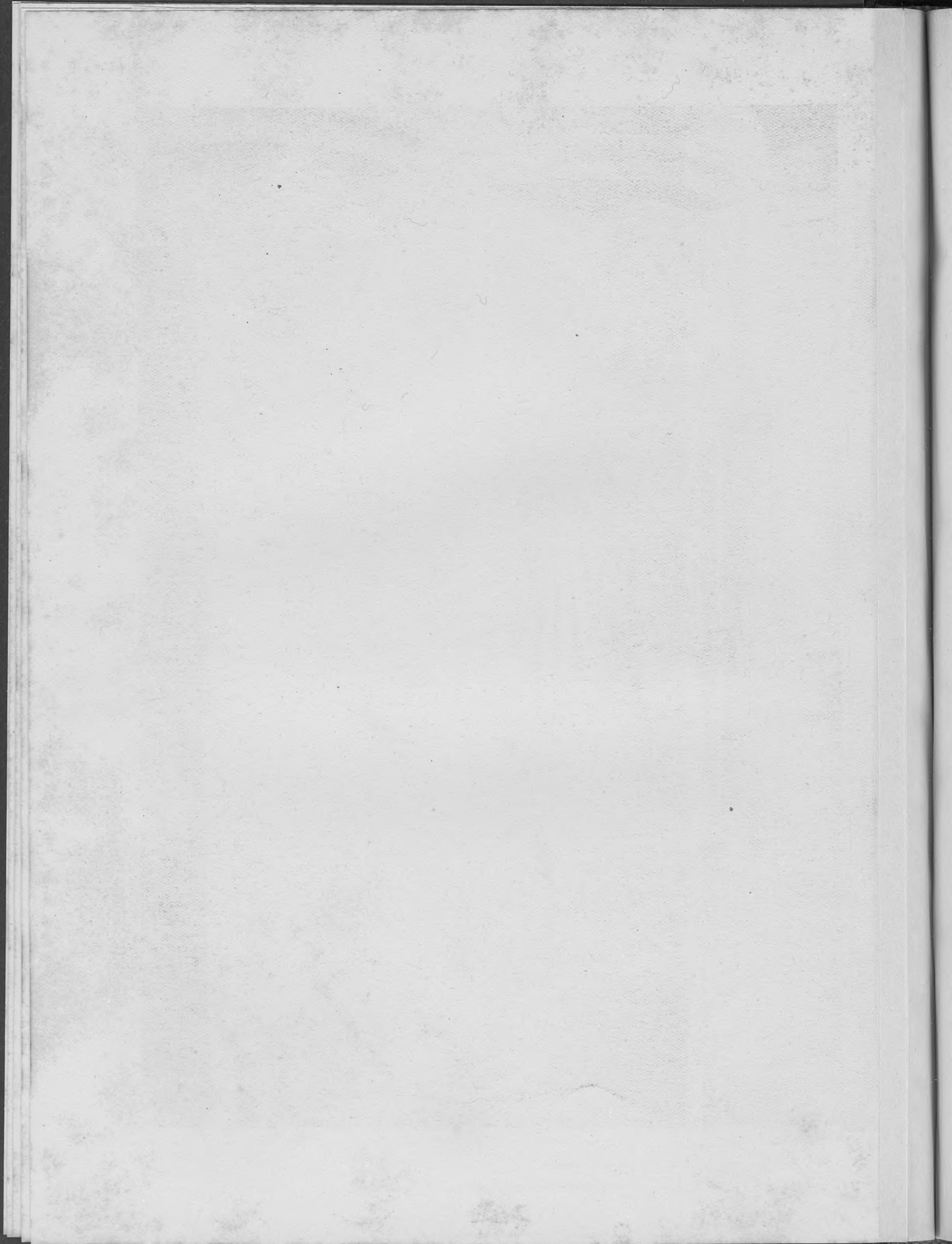


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle — Vieillards de l'Apocalypse  
(cordons des voussures de la baie centrale)







Et. Houvet

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle — (Baie de droite sur le linteau) Nativité de Jésus

Déposé







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle (Baie de droite sur le linteau)  
Bergers conduits par un ange







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle (Baie de droite, cordons de voussures)  
Aristote





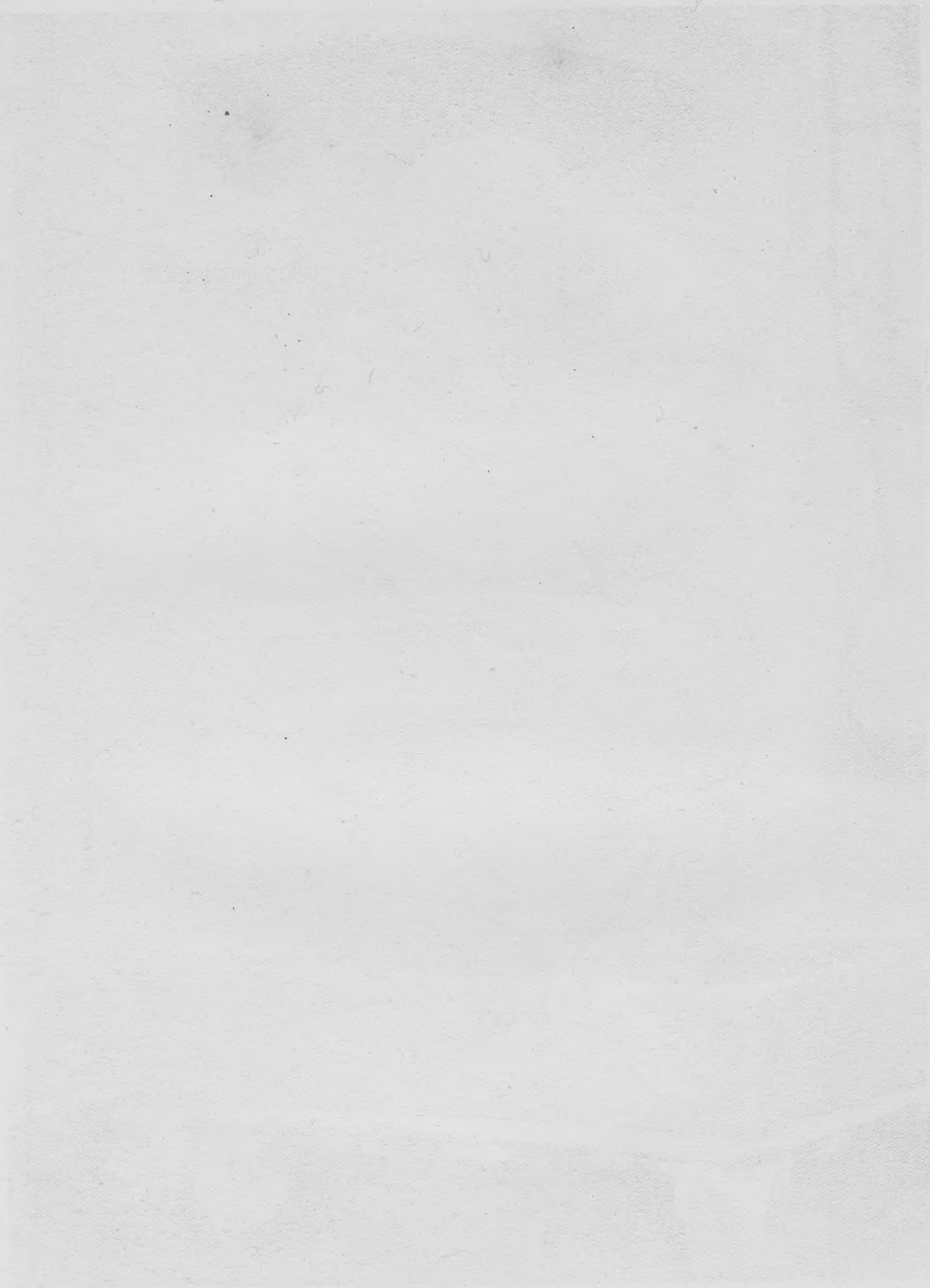


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Royal XII<sup>e</sup> siècle — (Baie de droite, cordons de voussures)  
Pythagore





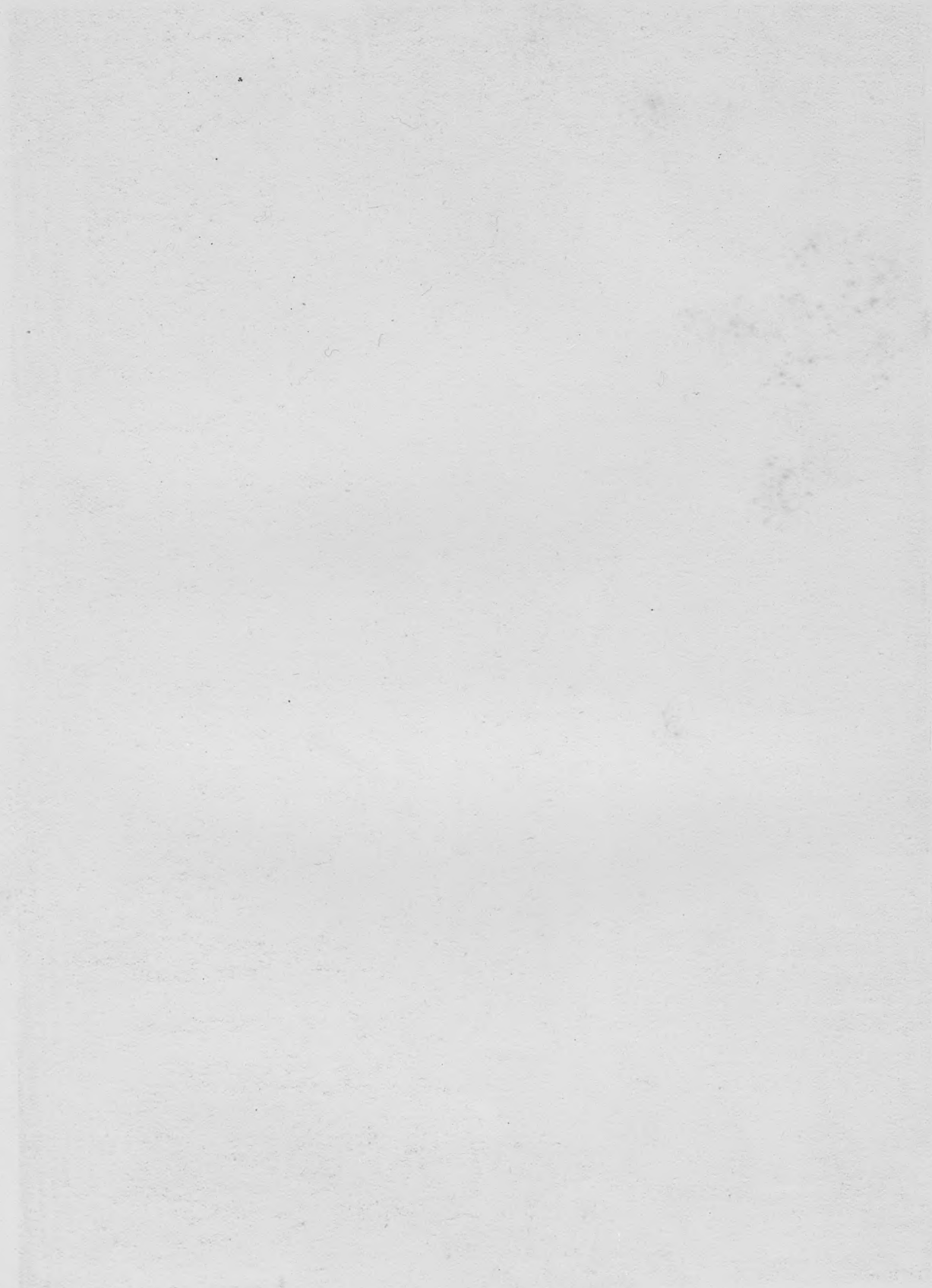


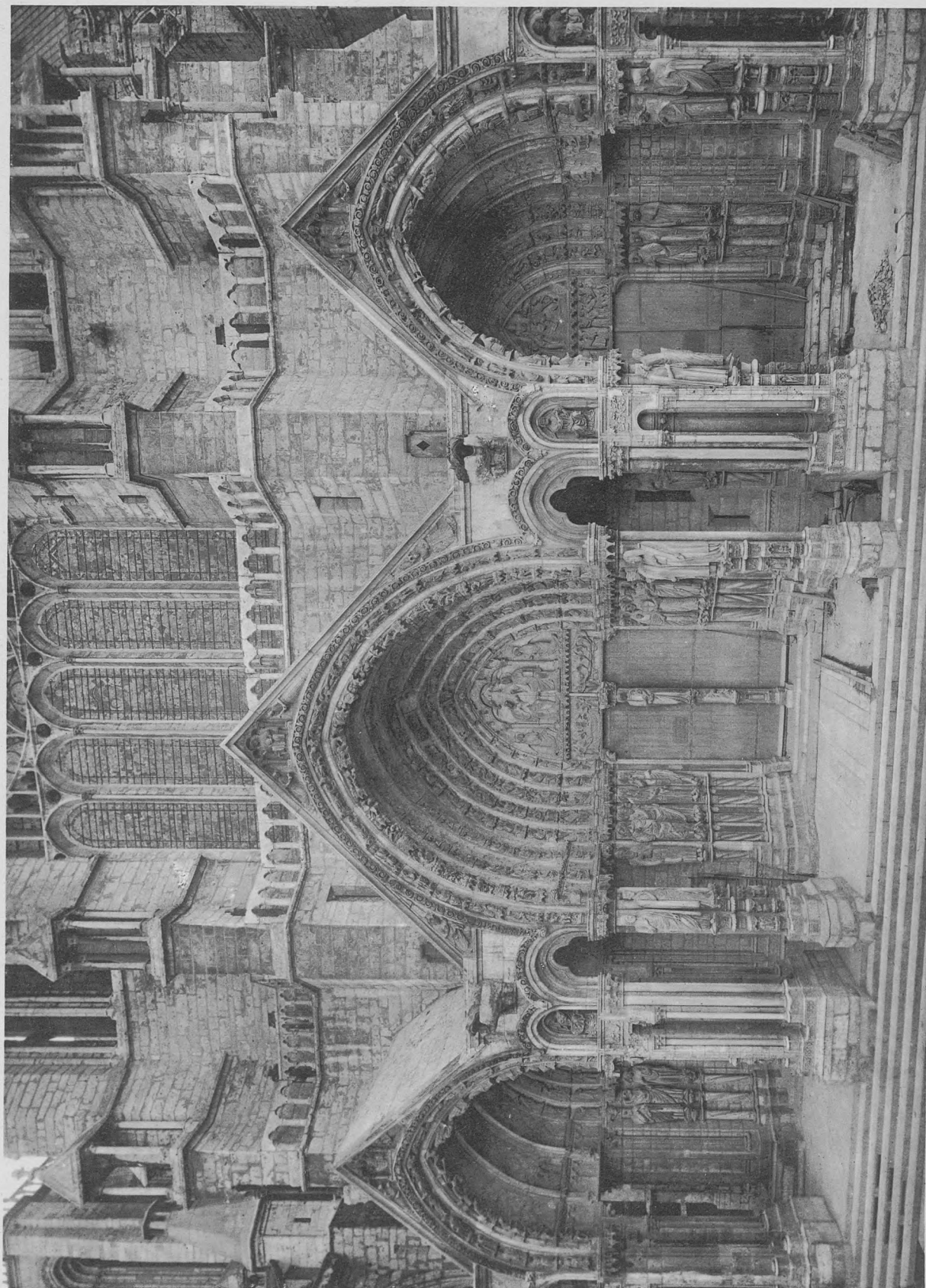
Et Houvet

Déposé

CATHÉDRALE DE CHARTRES — Ange adossé à la Tour sud XII<sup>e</sup> siècle — Cadran solaire (1578)





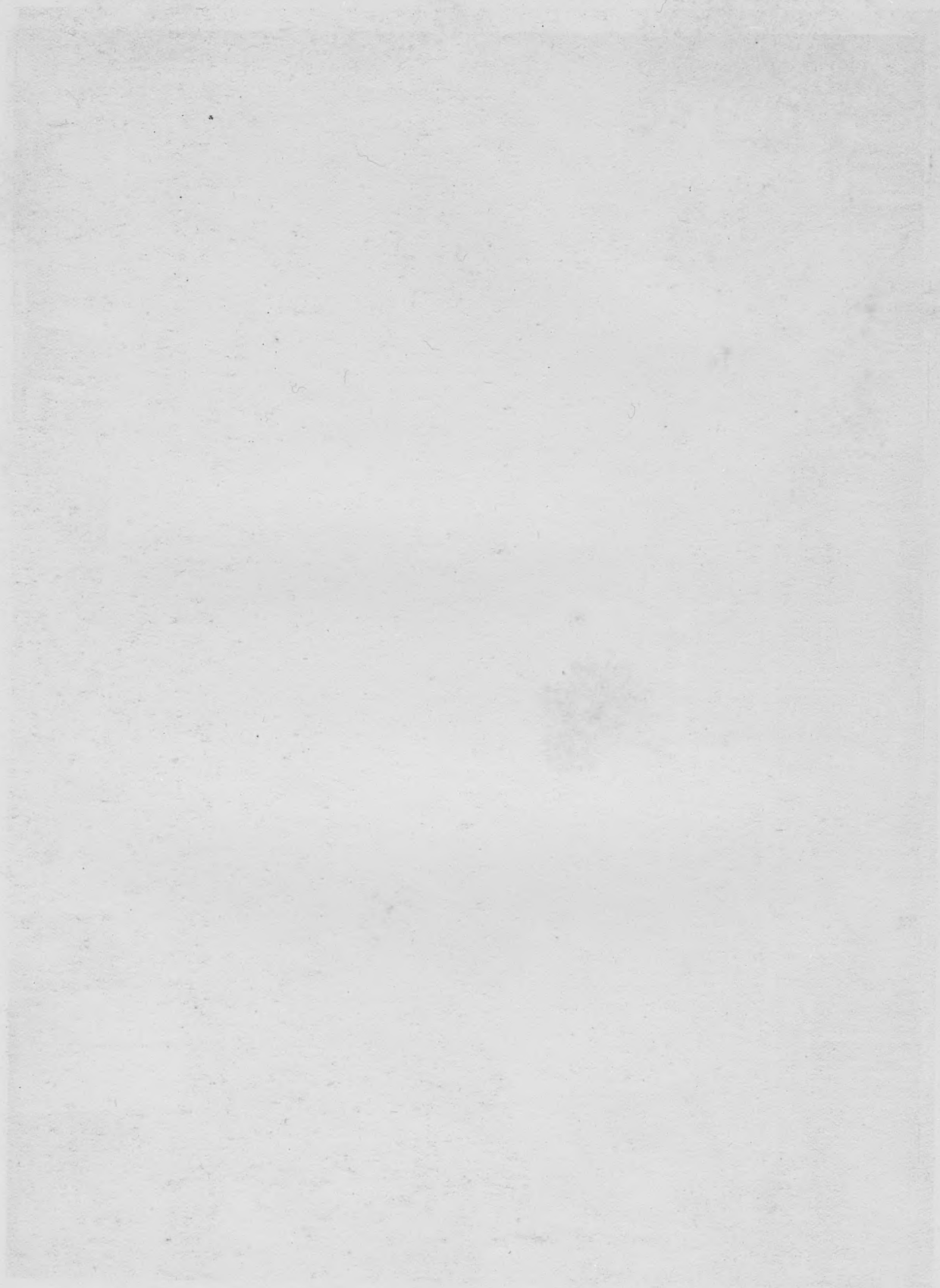


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle





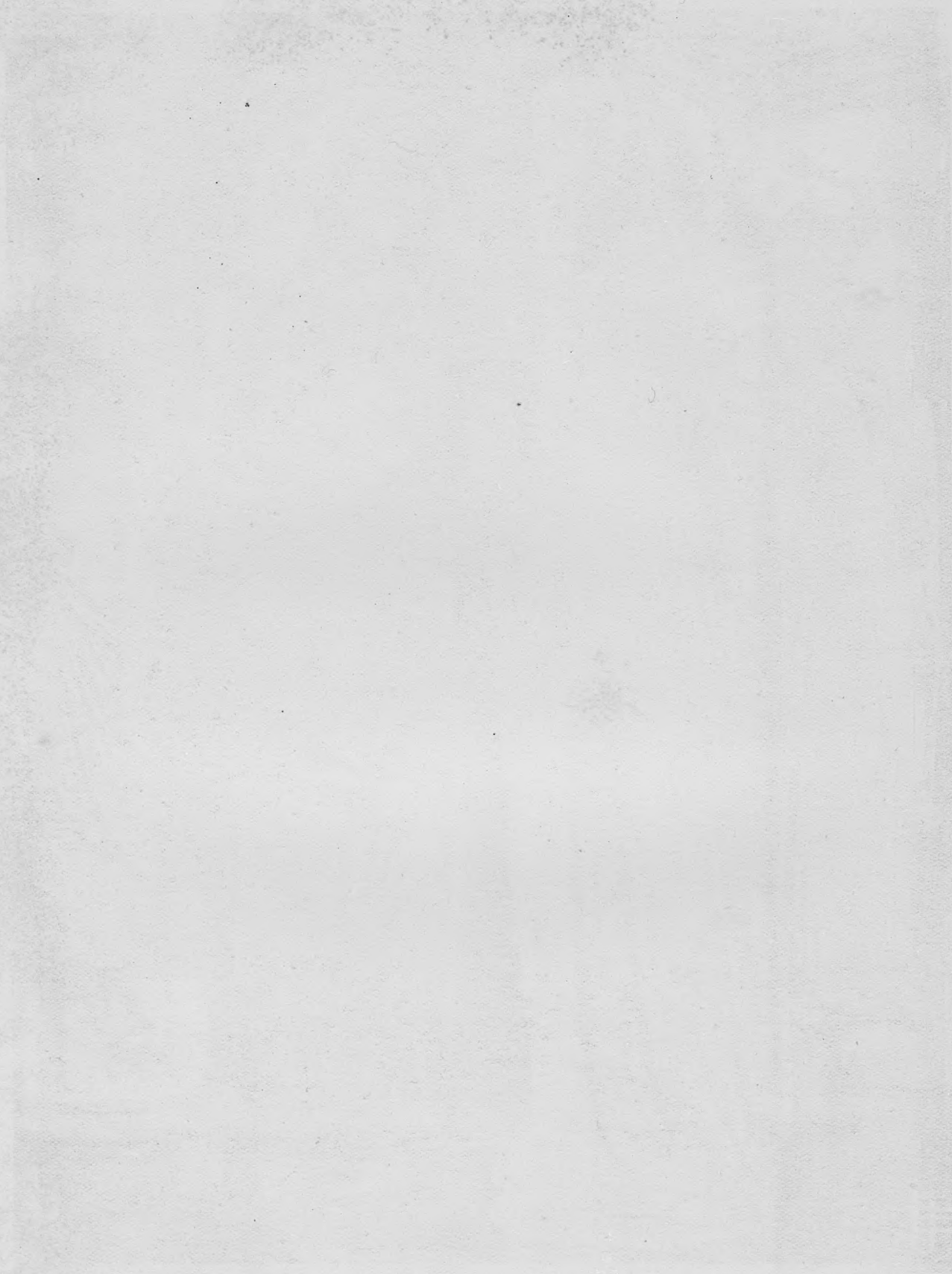


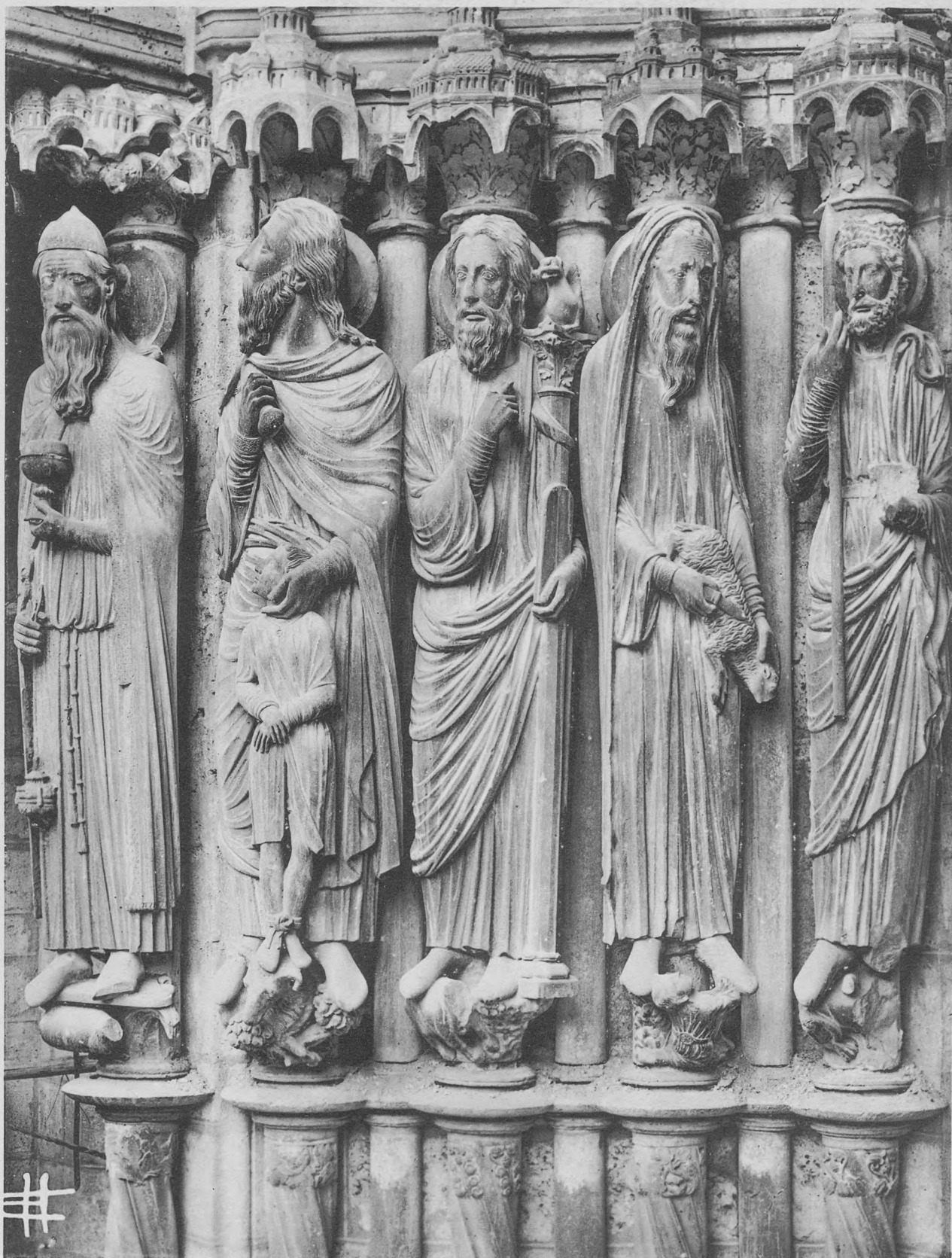
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES—Portail Nord XIII<sup>e</sup> siècle (Baie de gauche, côté droit) Visitation





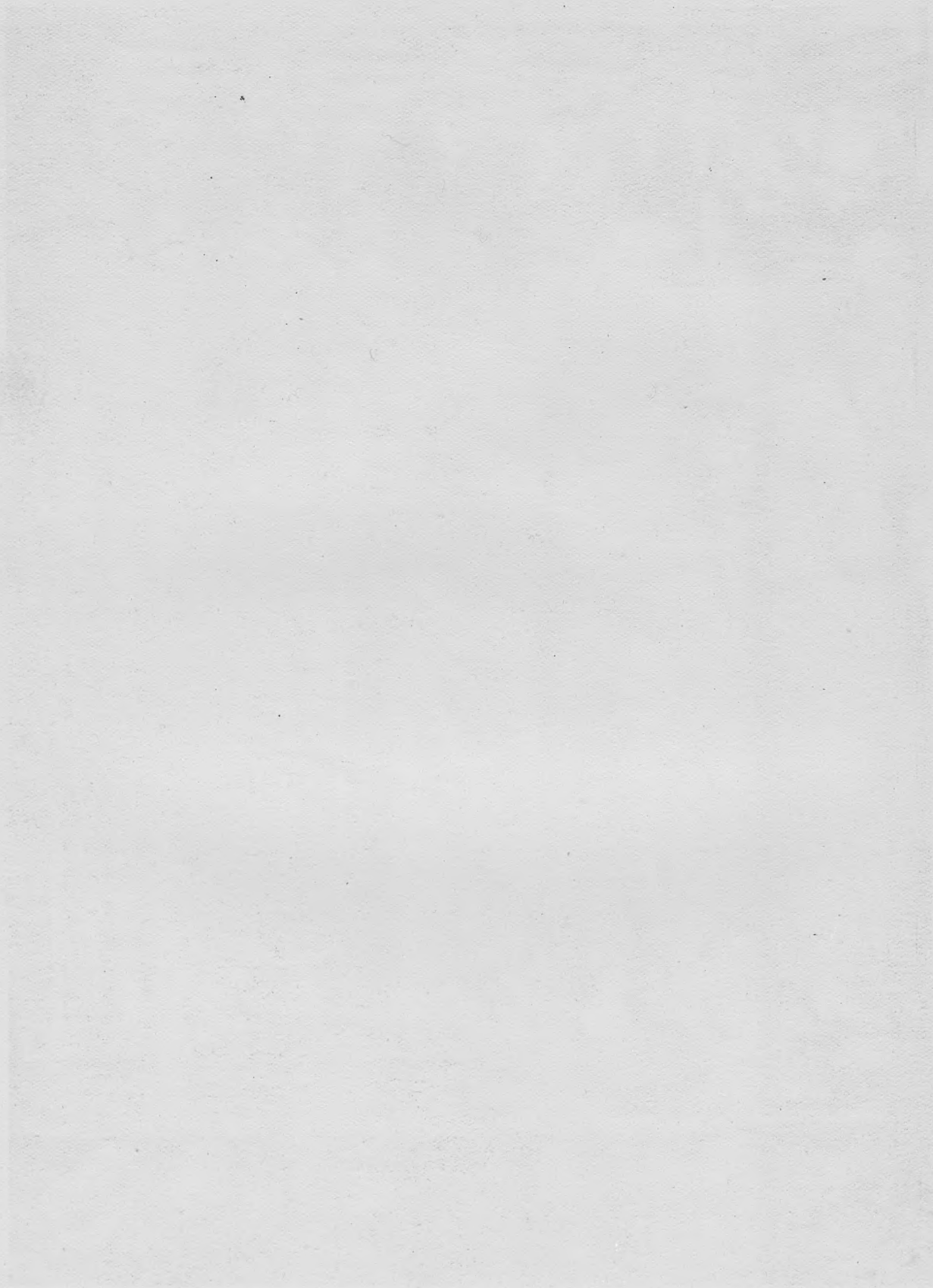


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (Baie centrale, côté gauche)  
Melchisédech, Abraham, Moïse, Samuel, David





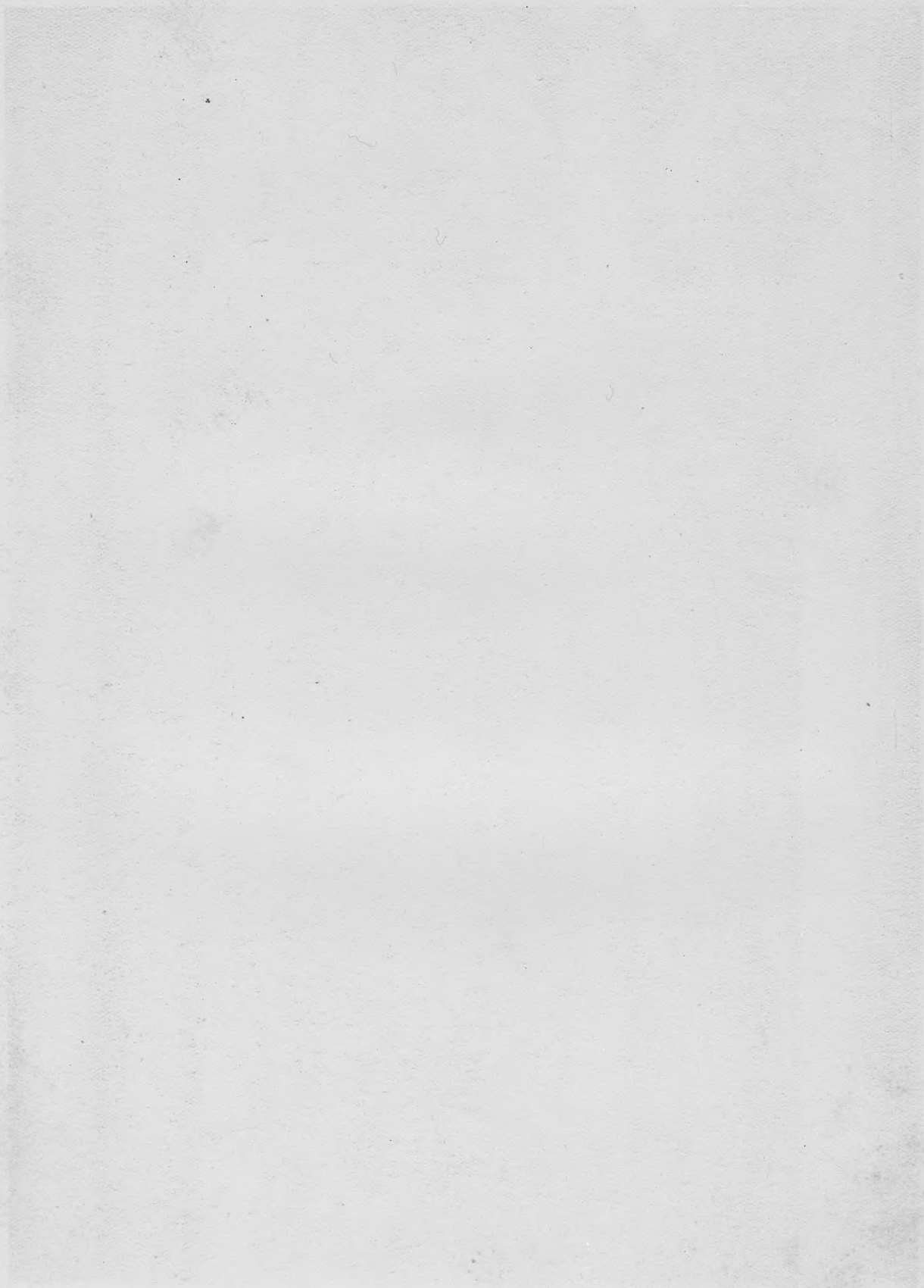


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (Baie centrale, côté droit)  
St-Siméon, St-Jean-Baptiste, St-Pierre





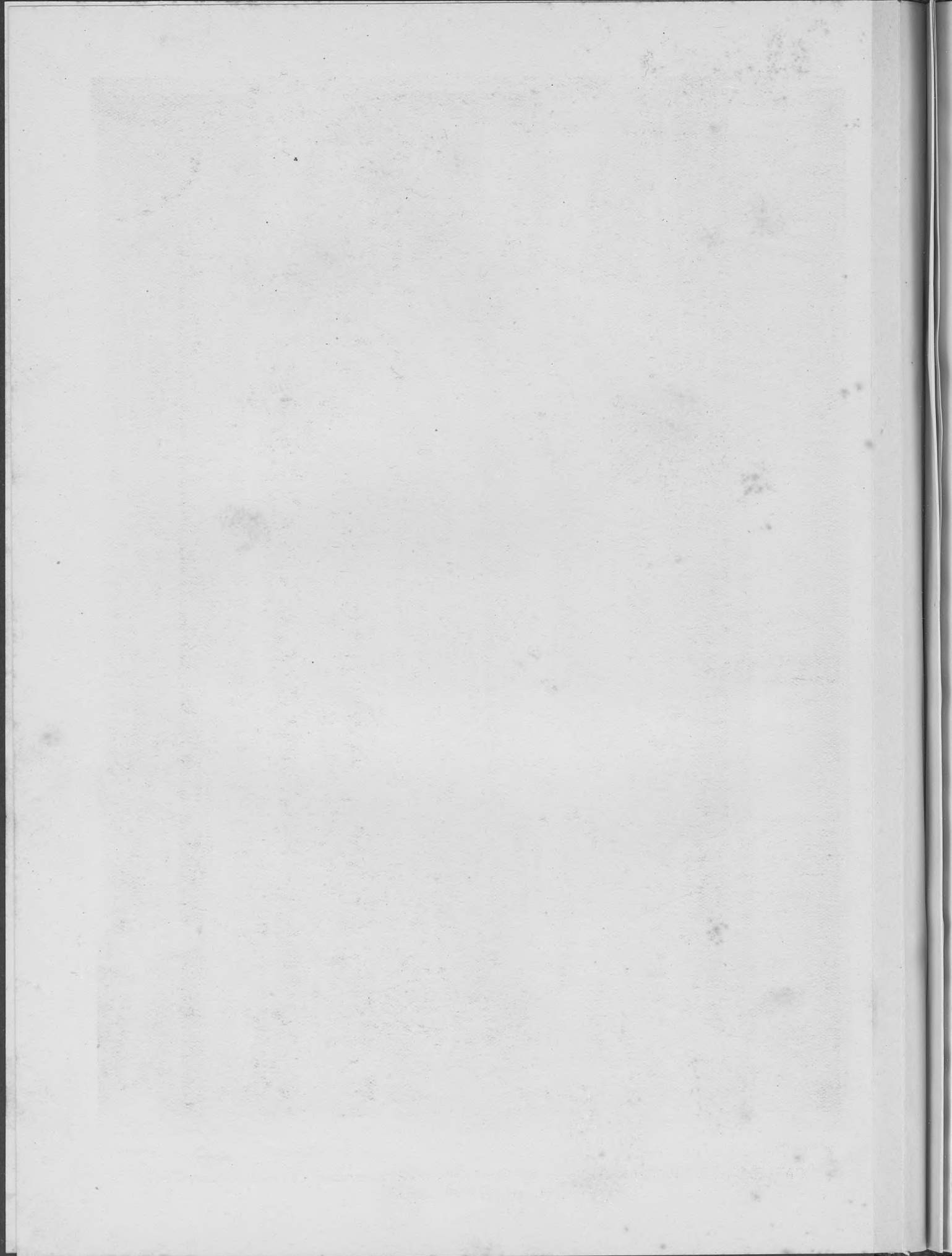


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES—Portail Nord XIII<sup>e</sup> siècle (Baie centrale à droite sur les piliers)  
Grand prêtre, Prophétesse





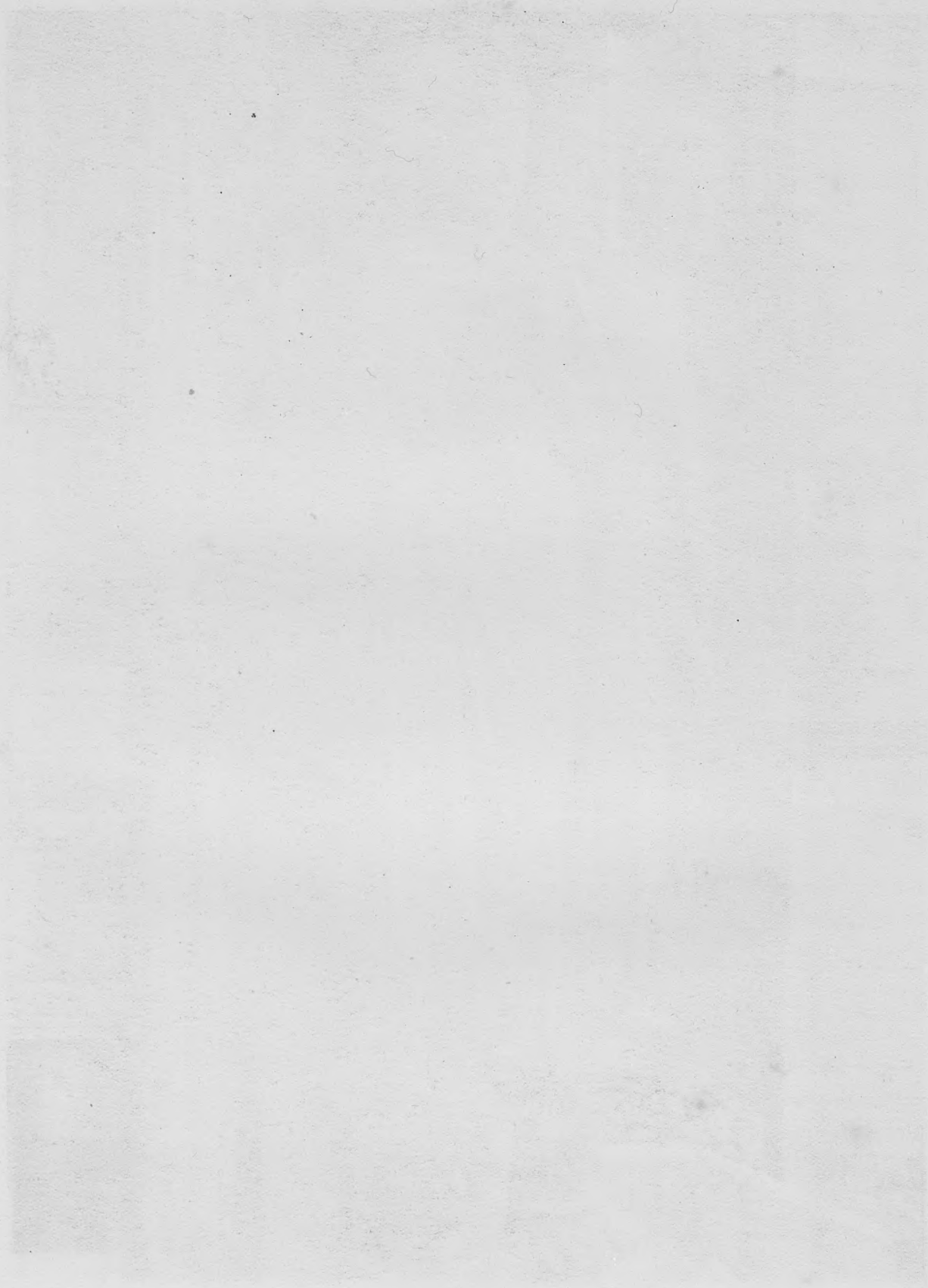


Et Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (Baie centrale, sur les piliers, coté gauche)





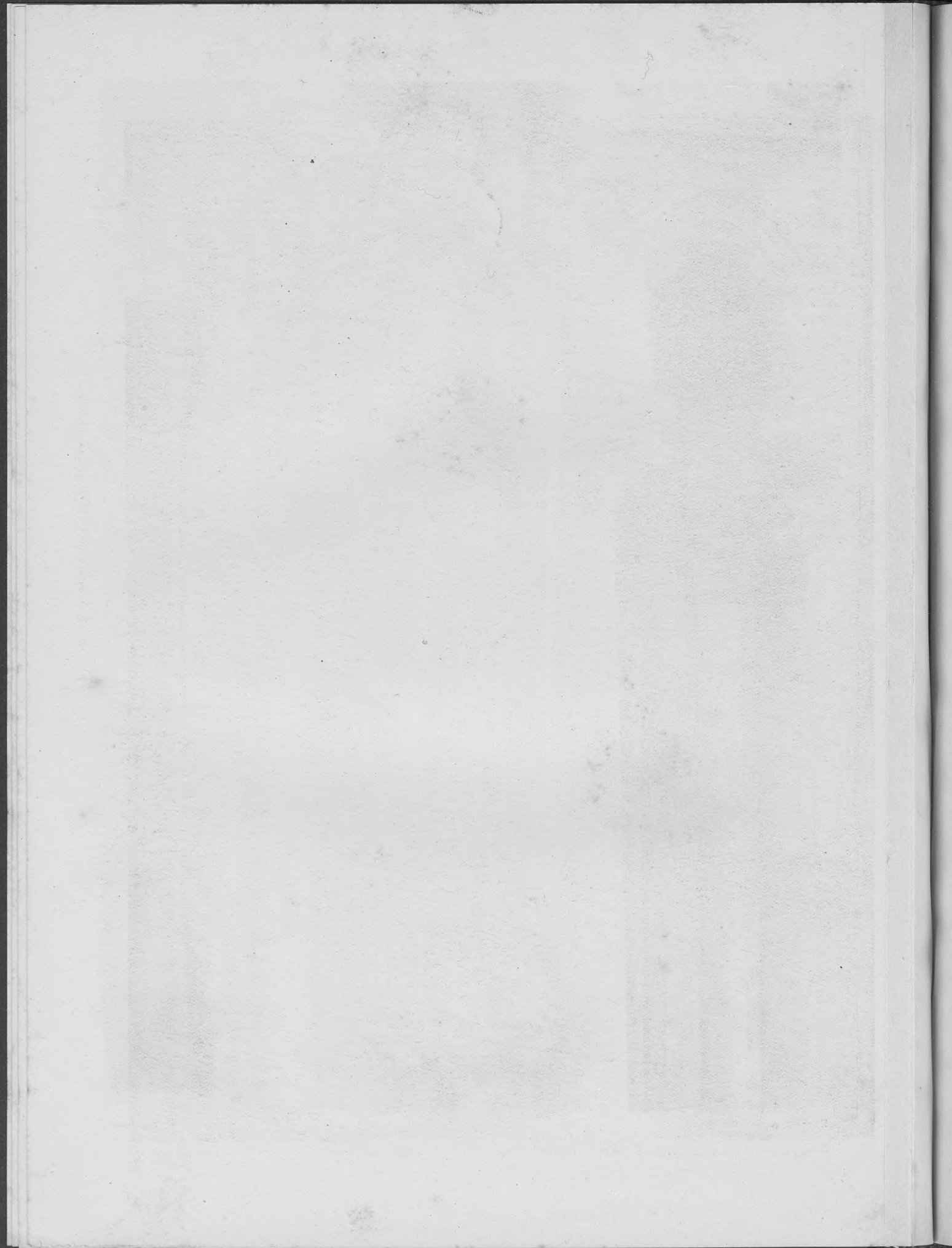


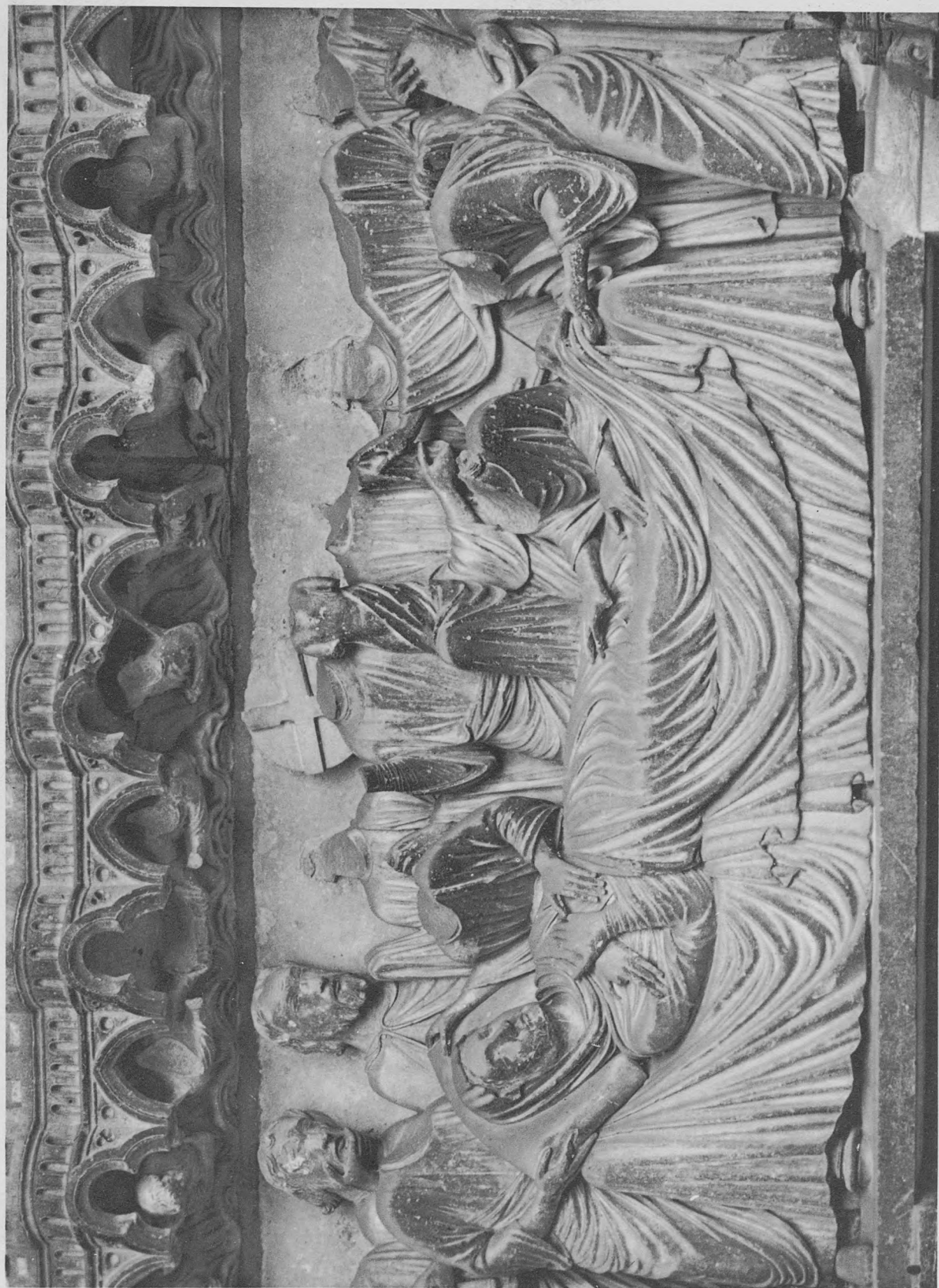
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (sur les piliers, face à l'ouest) Sainte Modeste





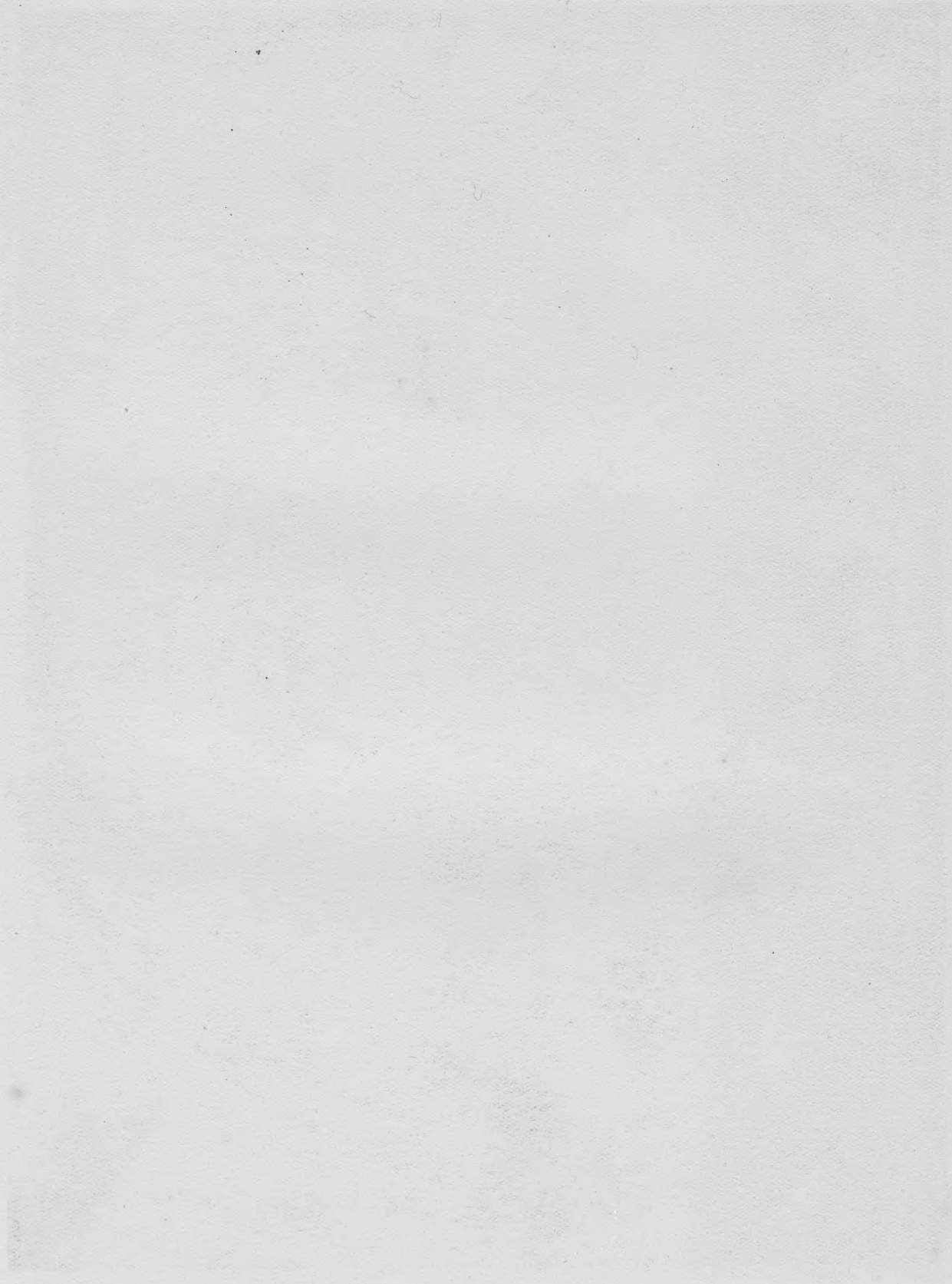


Et. Houvet

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (Baie centrale, sur le linteau) Mort de la Vierge

Déposé





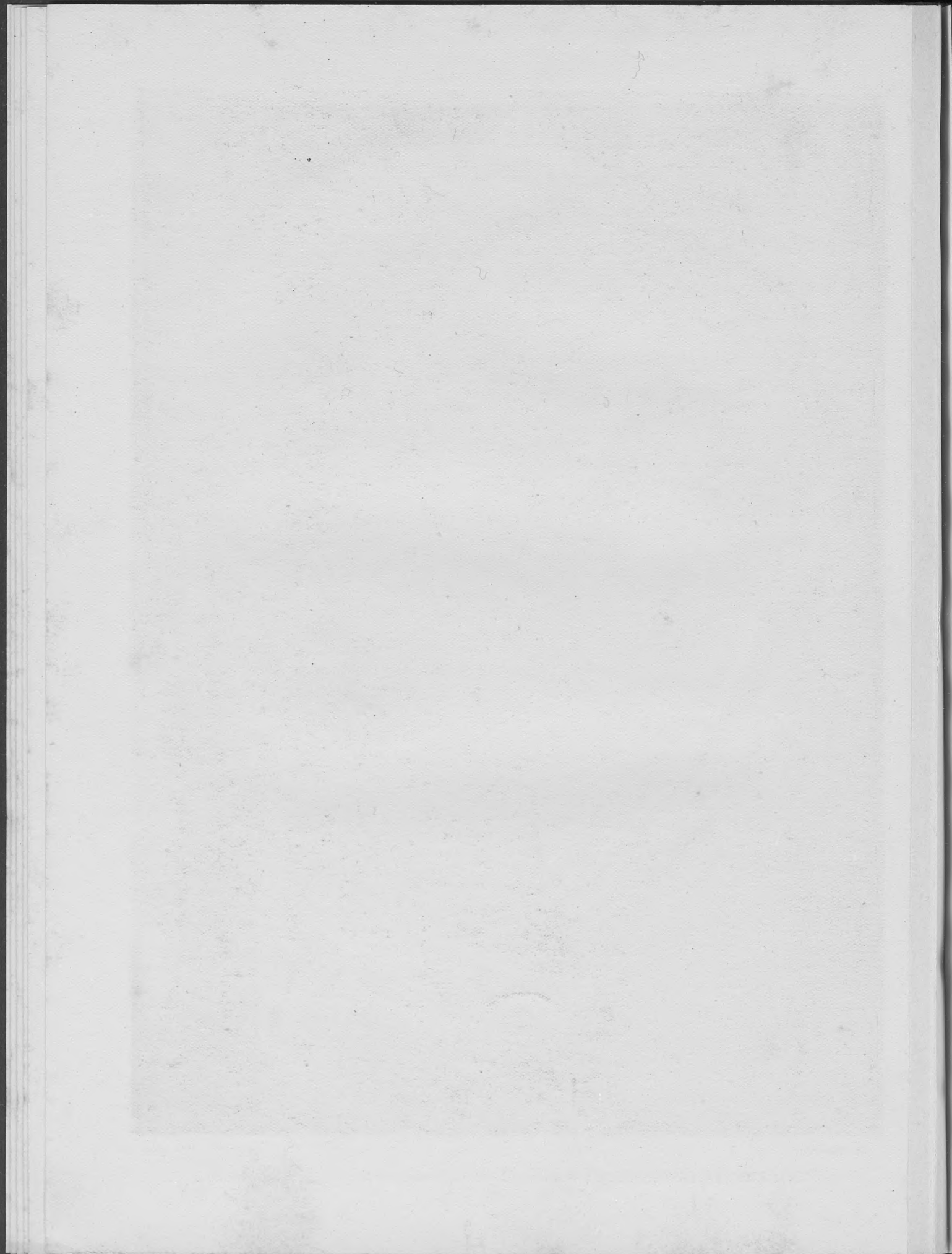


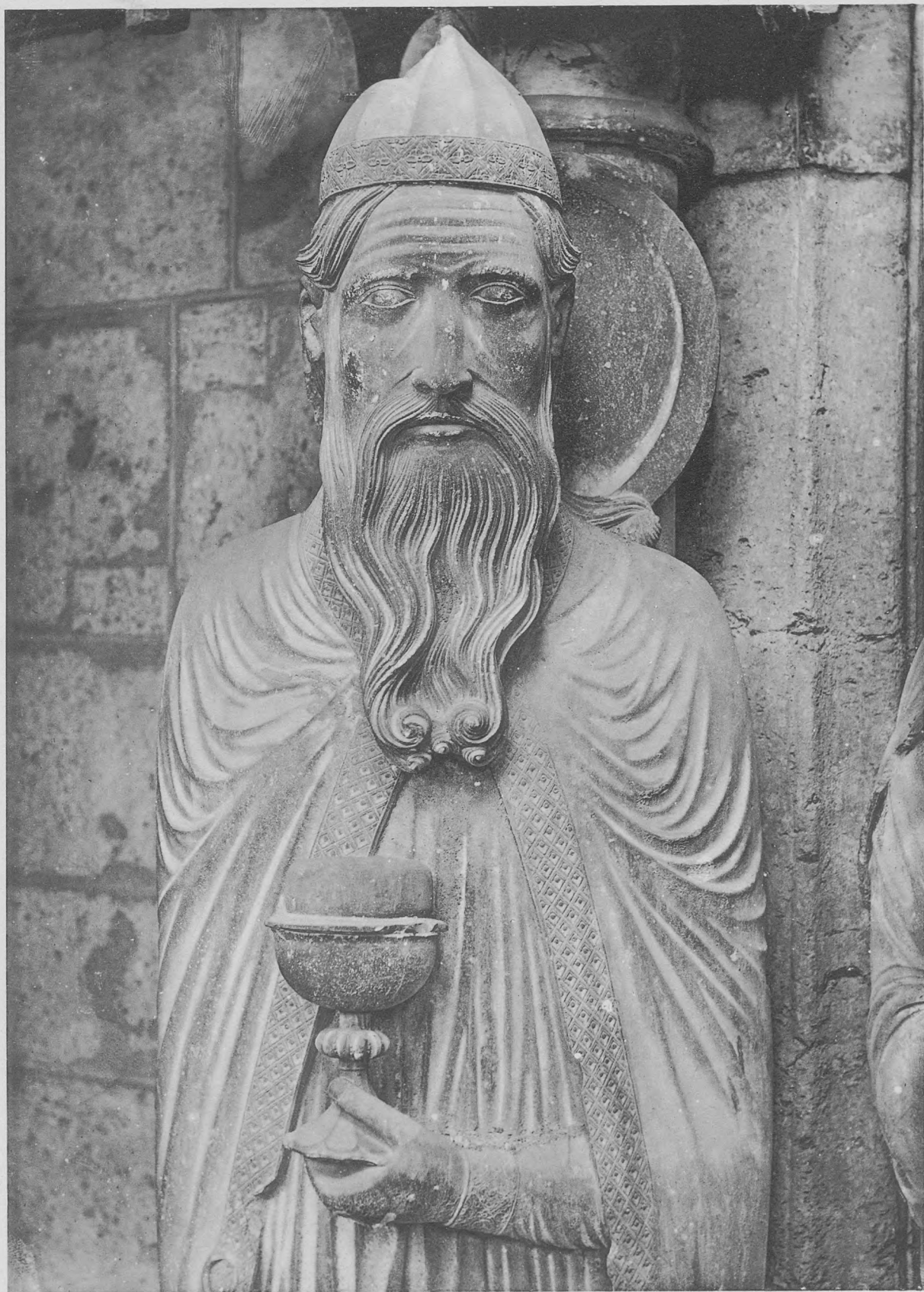
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle — Mort de la Vierge (détail)







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (Baie centrale, côté gauche) Melchisédech





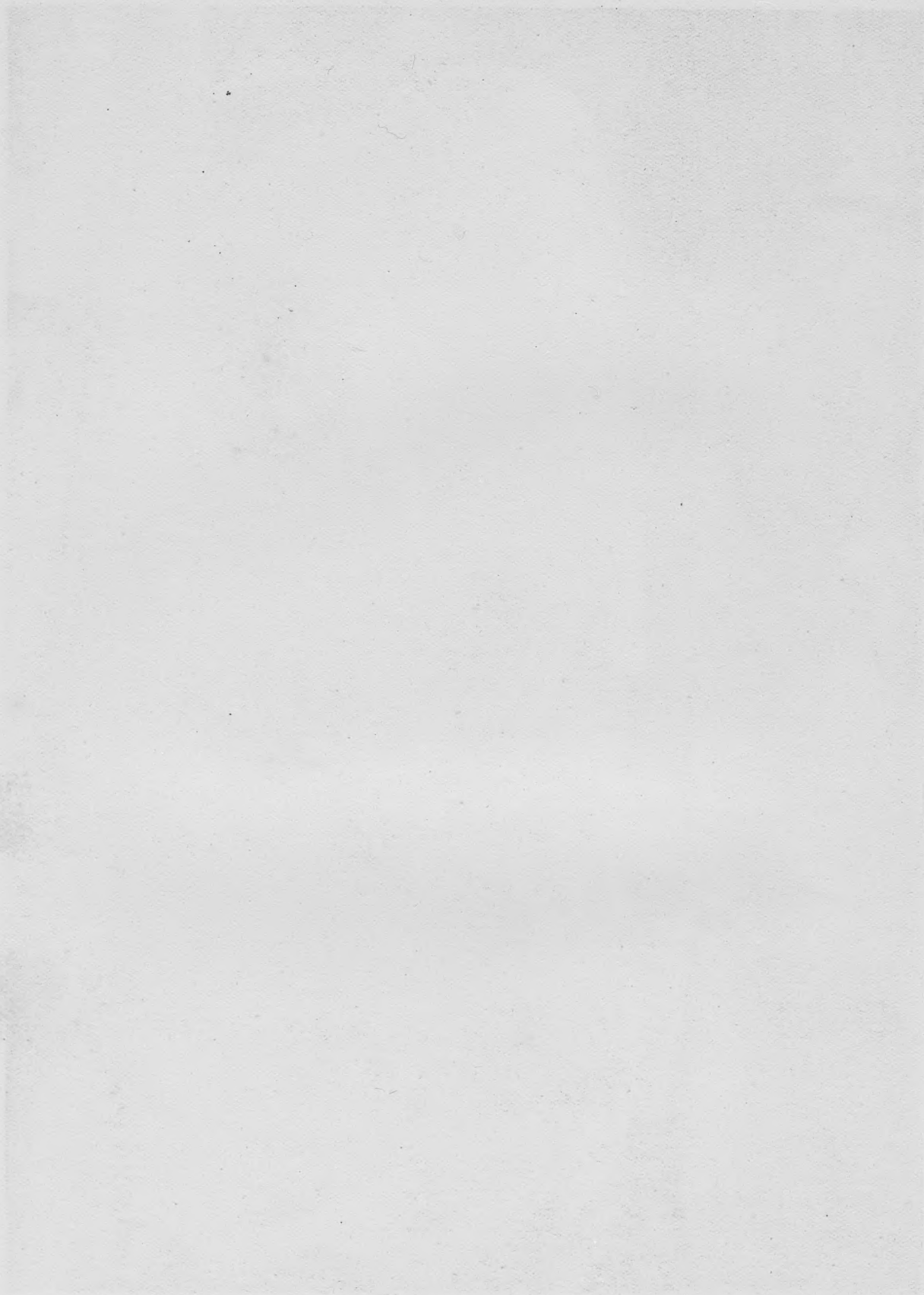


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (Baie centrale, côté droit)  
Saint-Jean-Baptiste





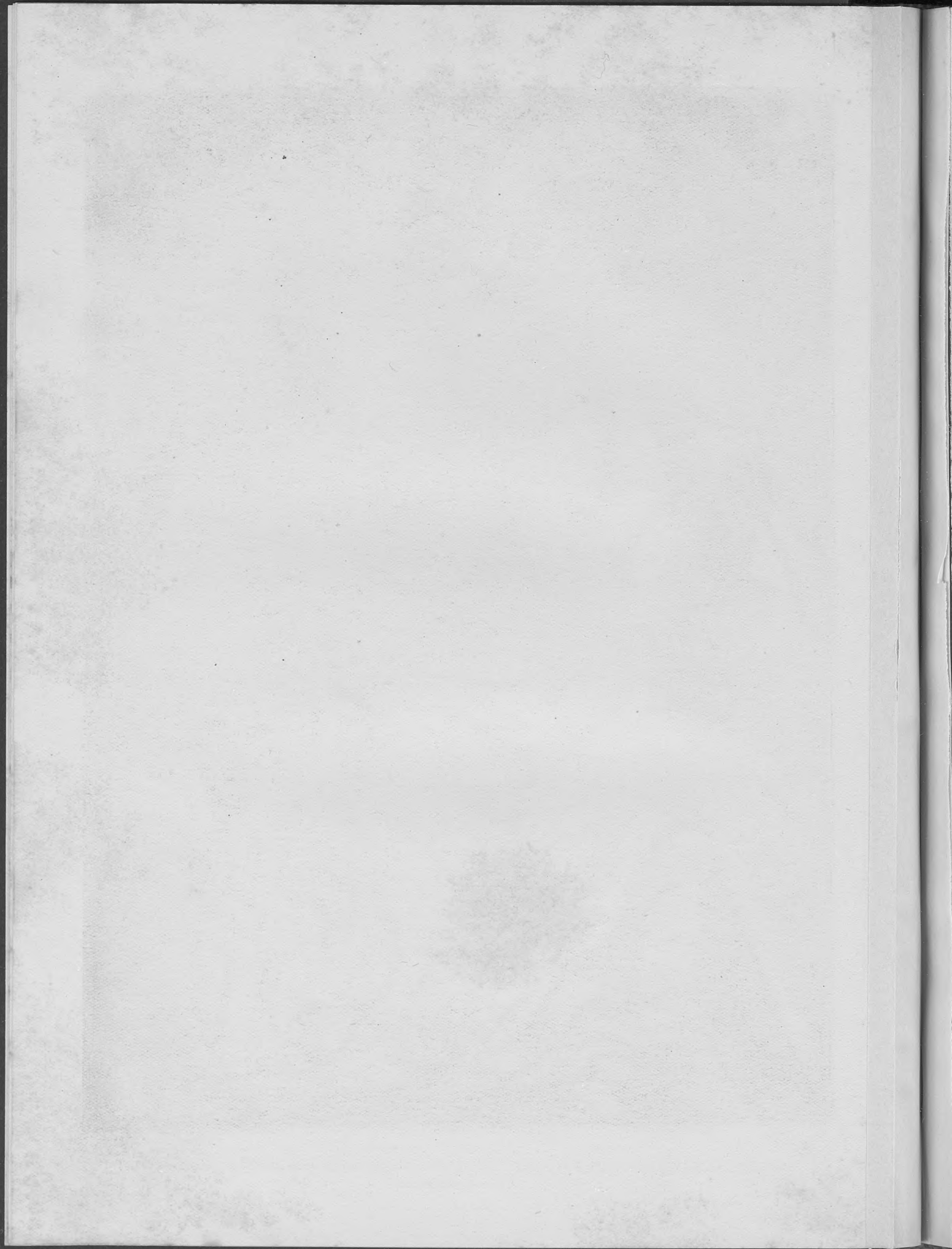


Et. Hovet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (2<sup>e</sup> cordon extérieur de la baie de gauche)  
Vie contemplative







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (Baie centrale, cordons extérieurs des voussures)  
Dieu créant le ciel et la terre





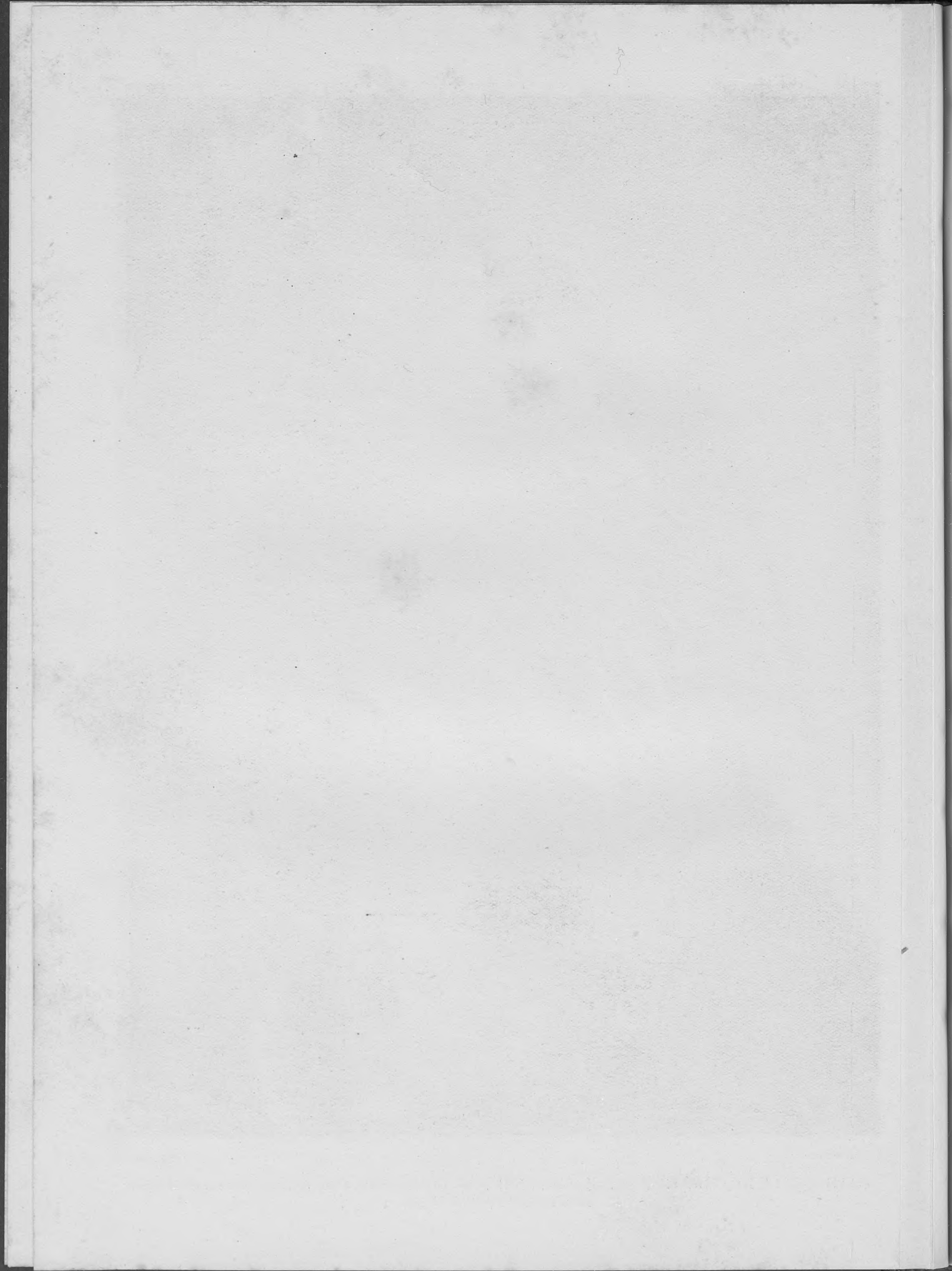


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (Baie centrale, cordons extérieurs des voussures)  
Dieu créant le jour et la nuit





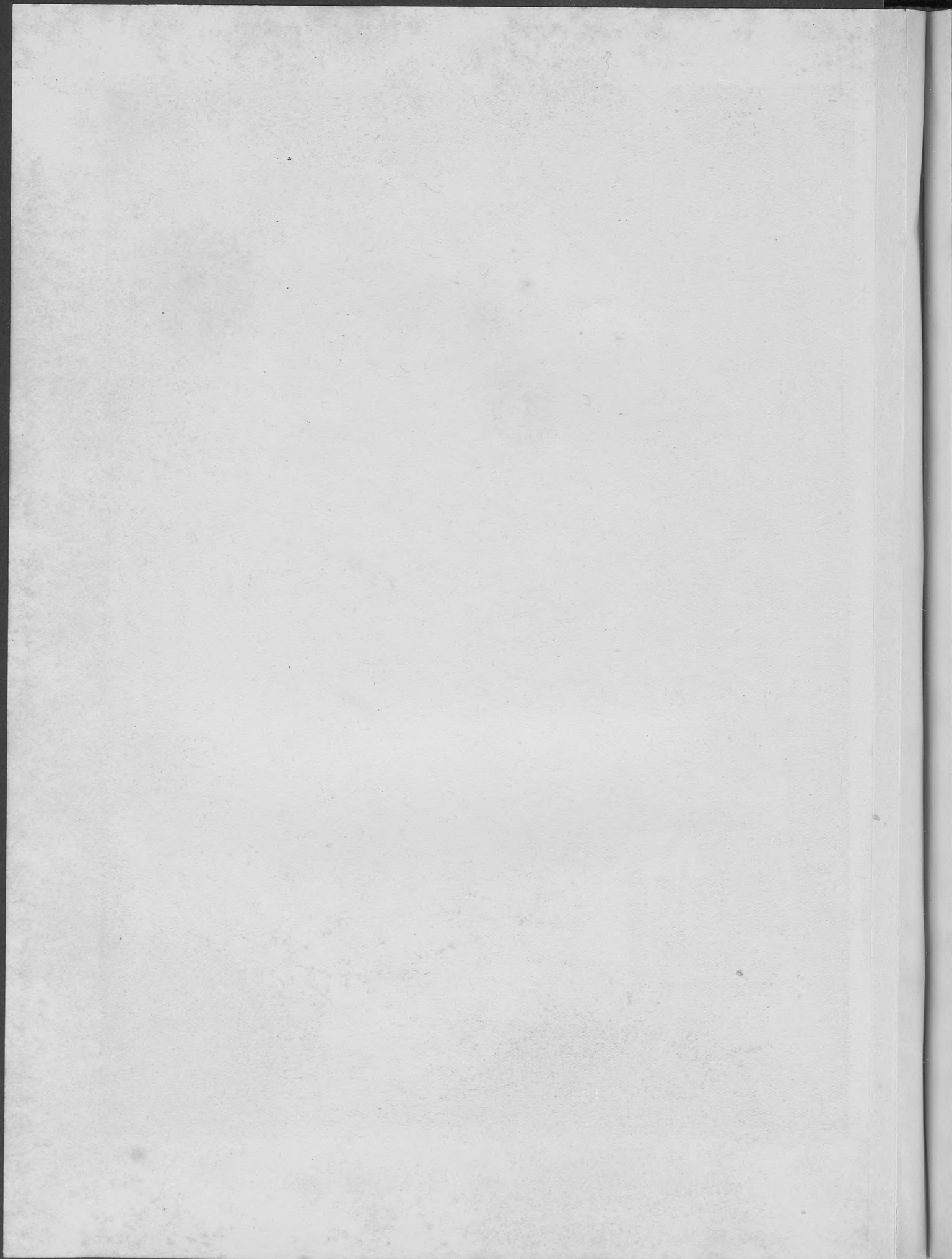


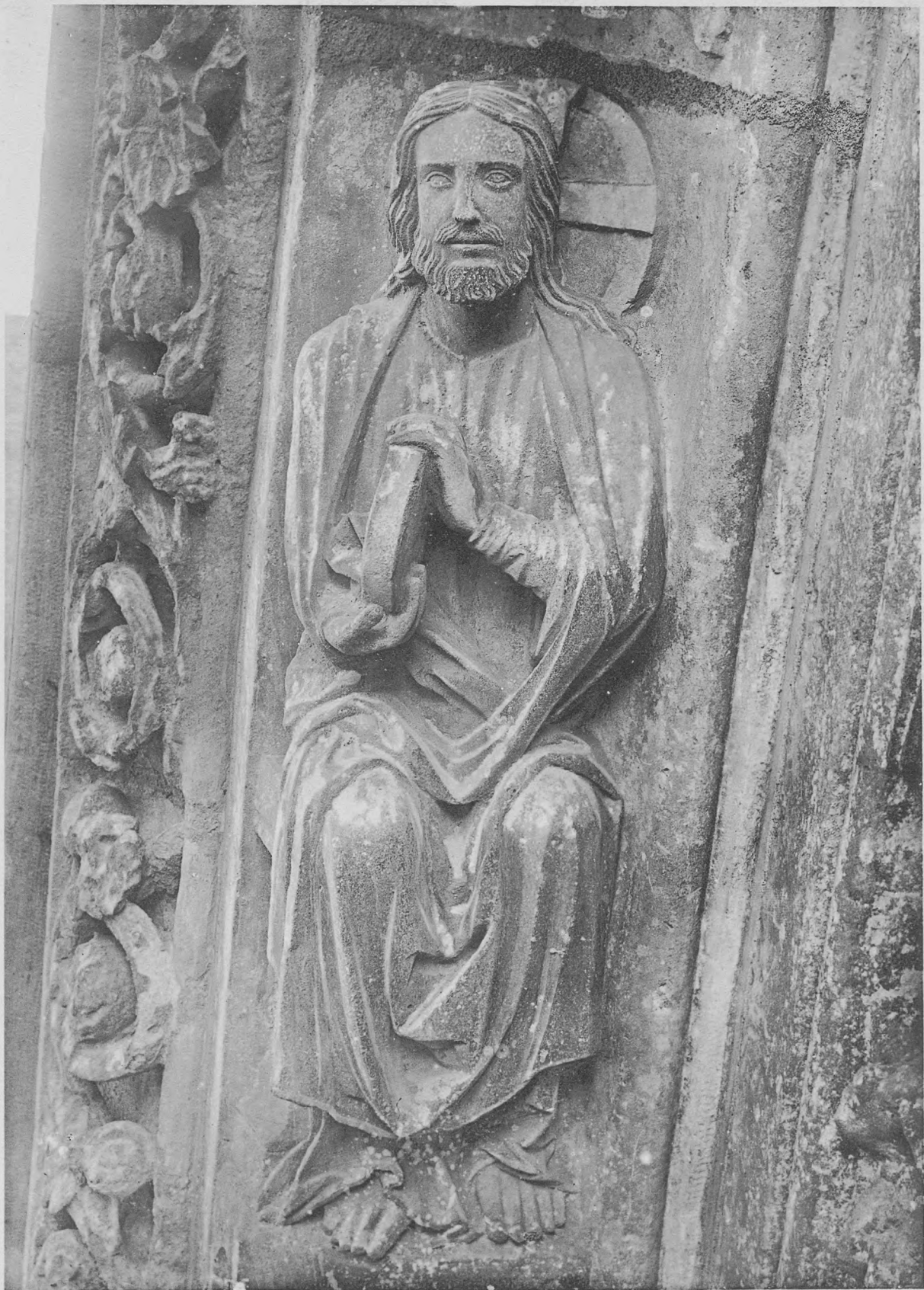
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (Baie centrale, cordons extérieurs des voussures)  
Dieu créant les oiseaux





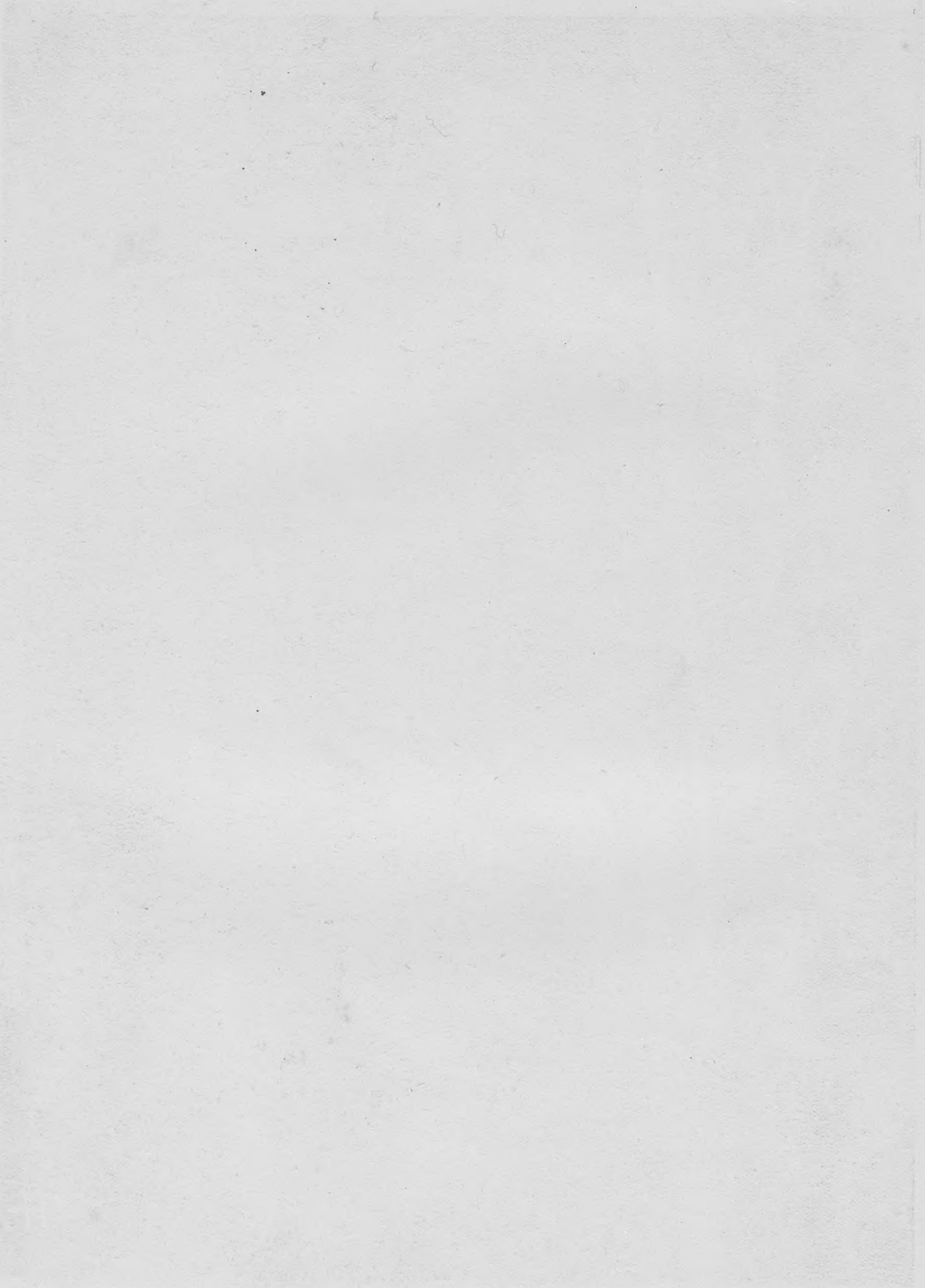


Et. Hovet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord (cordons extérieurs des voussures)  
Dieu créant la lune et le soleil







Et. Huvet

Déposé

CATHÉDRALE DE CHARTRES—Portail Nord XIII<sup>e</sup> siècle (Baie centrale, cordons extérieurs des voussures)  
Dieu créant Adam





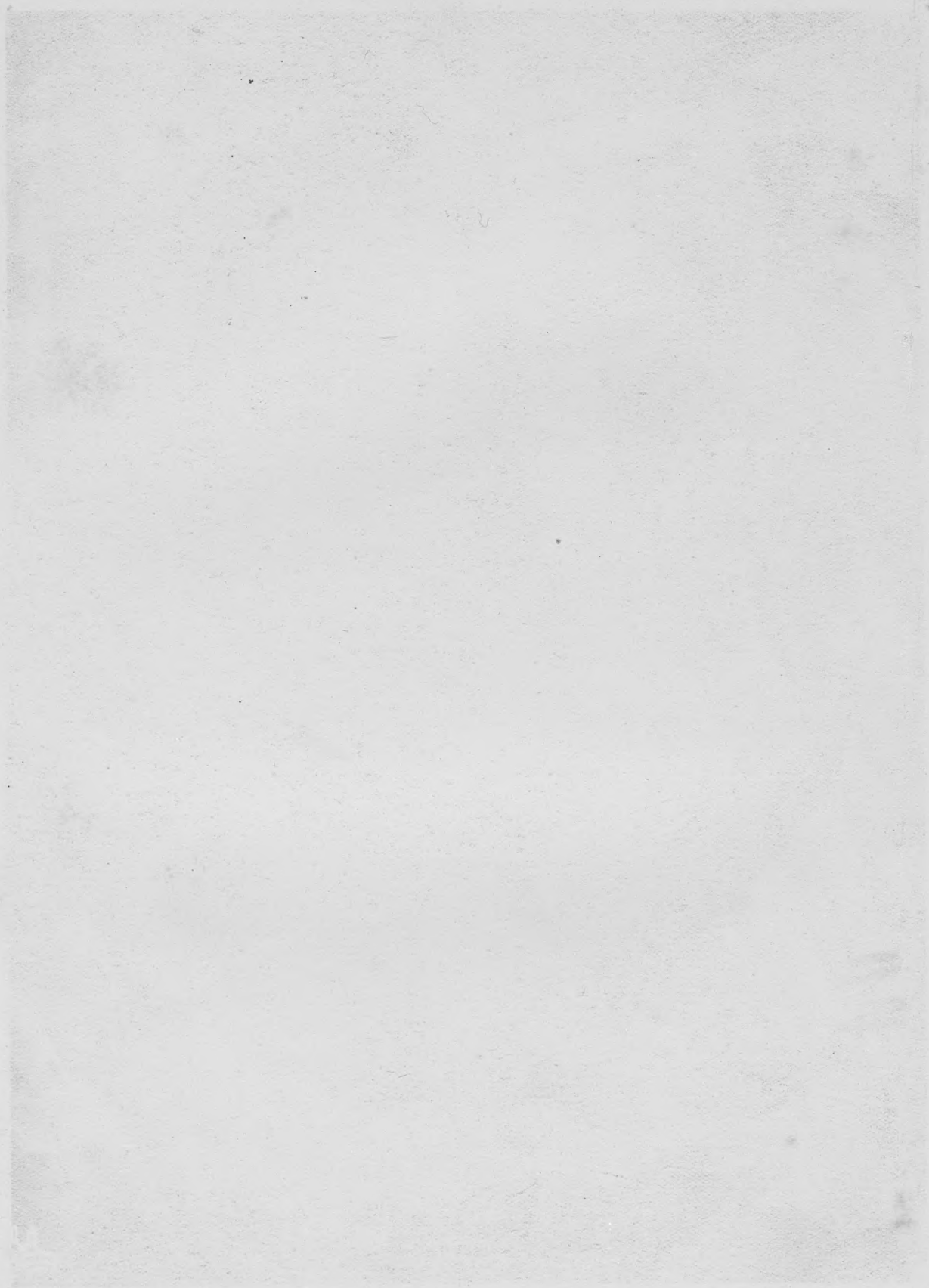


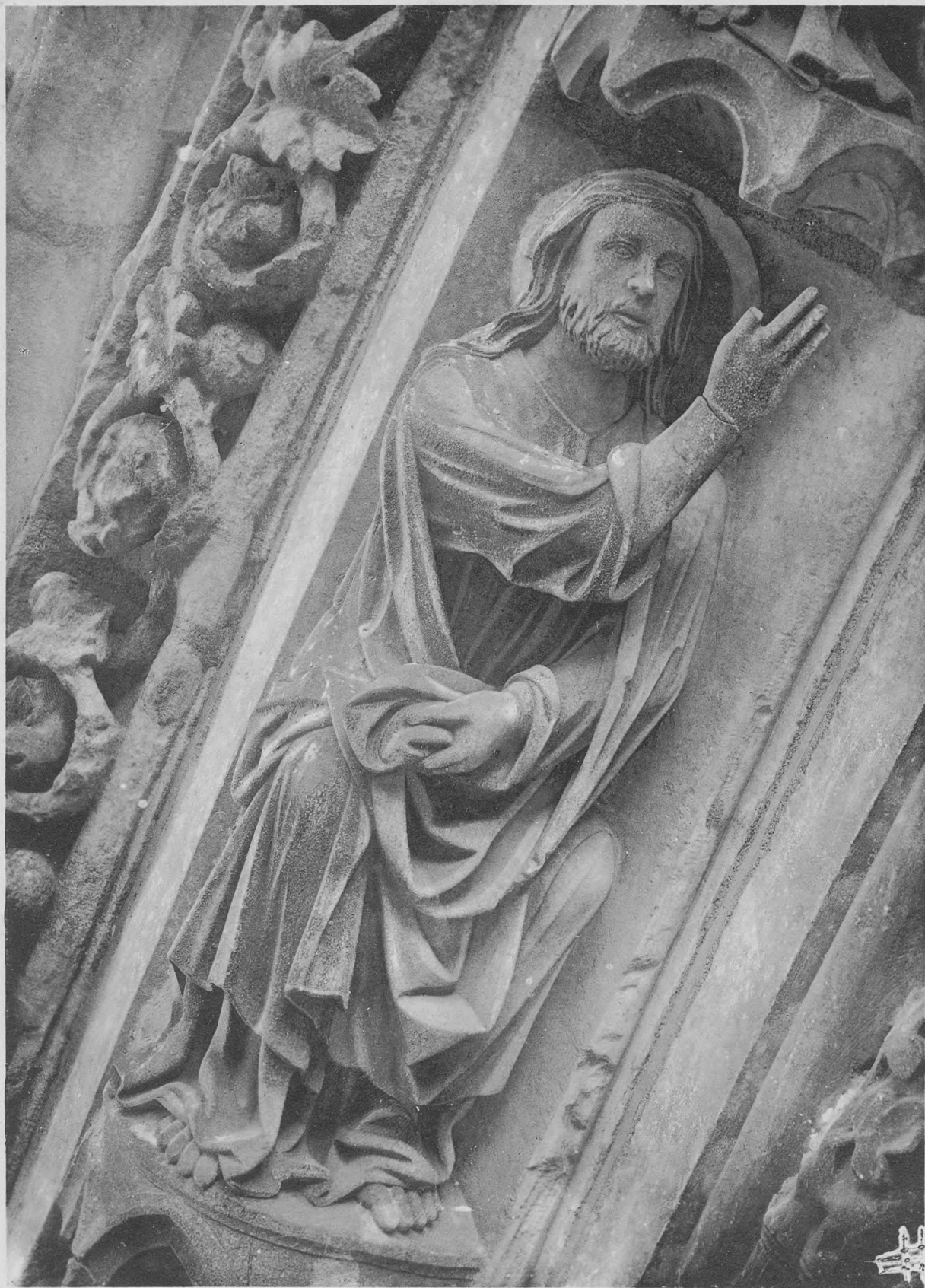
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (Baie centrale, cordons extérieurs des voussures)  
Après le péché Adam et Ève se cachent





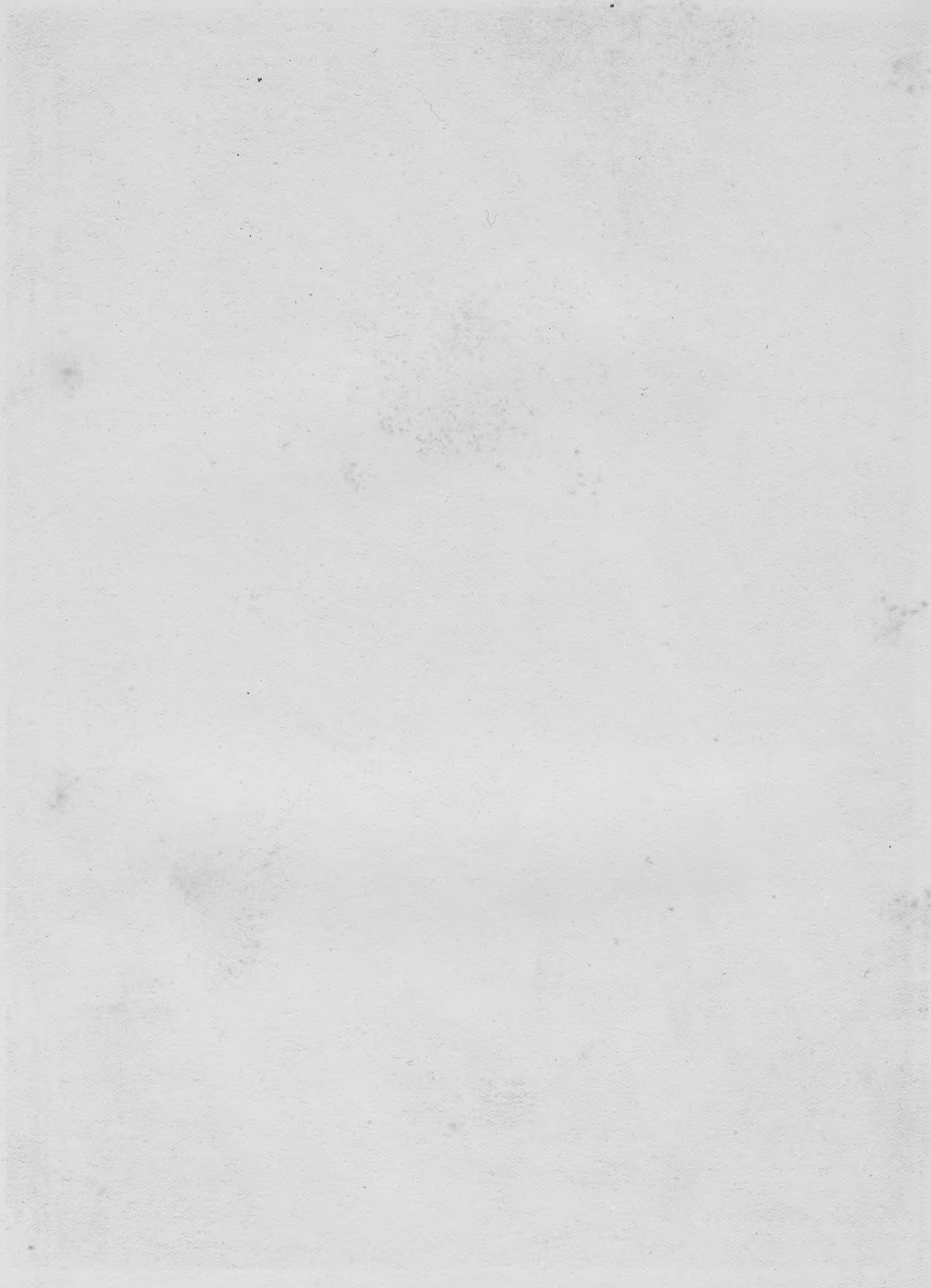


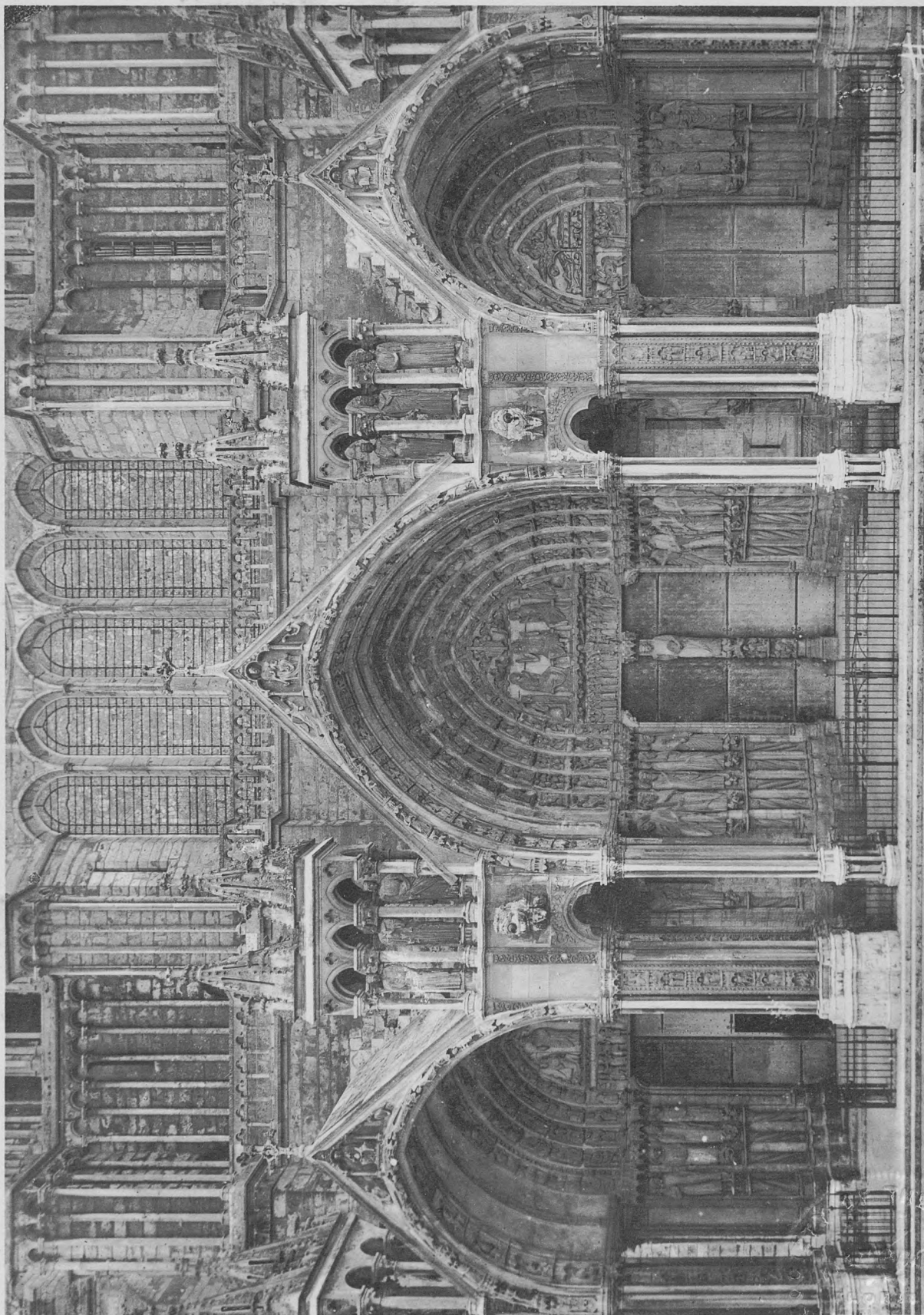
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord (cordons extérieurs des voûtures)  
Dieu créant le Paradis terrestre







Et. Houvet

CATHÉDRALE DE CHARTRES — Portail Sud XIII<sup>e</sup> siècle

Déposé





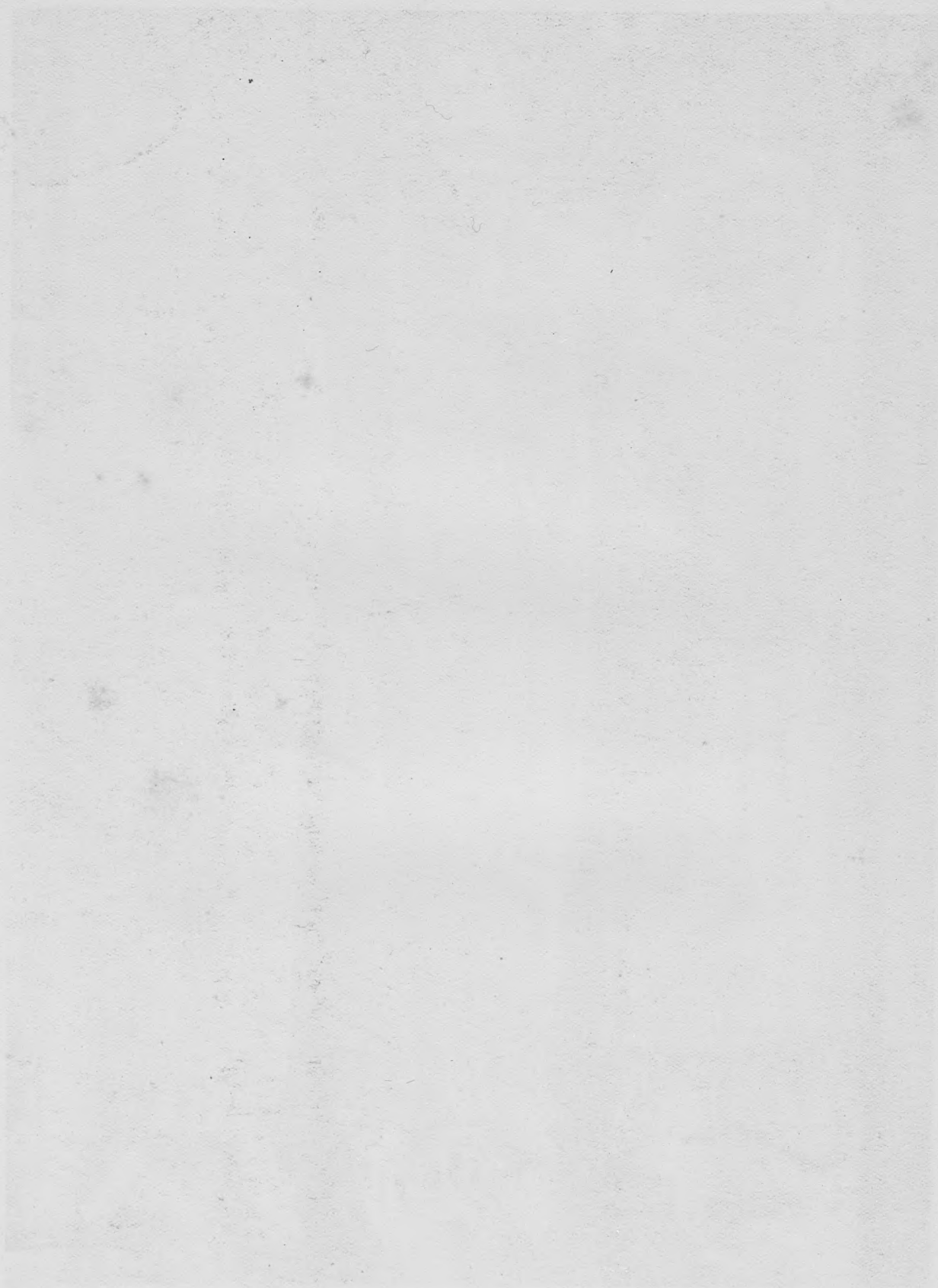


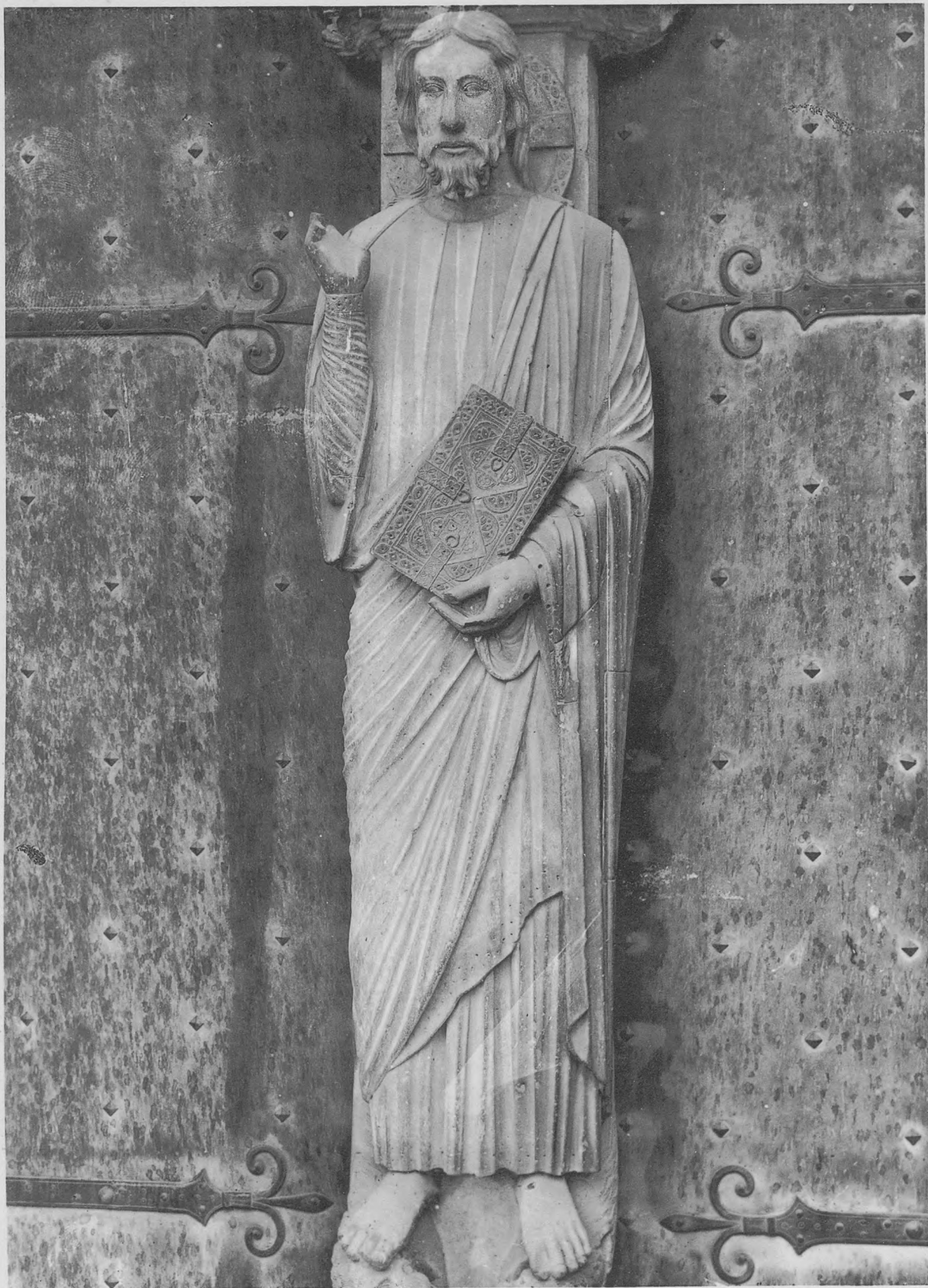
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Sud XIII<sup>e</sup> siècle (Baie de gauche, côté gauche)  
Saint-Étienne, Saint-Martin, Saint-Laurent





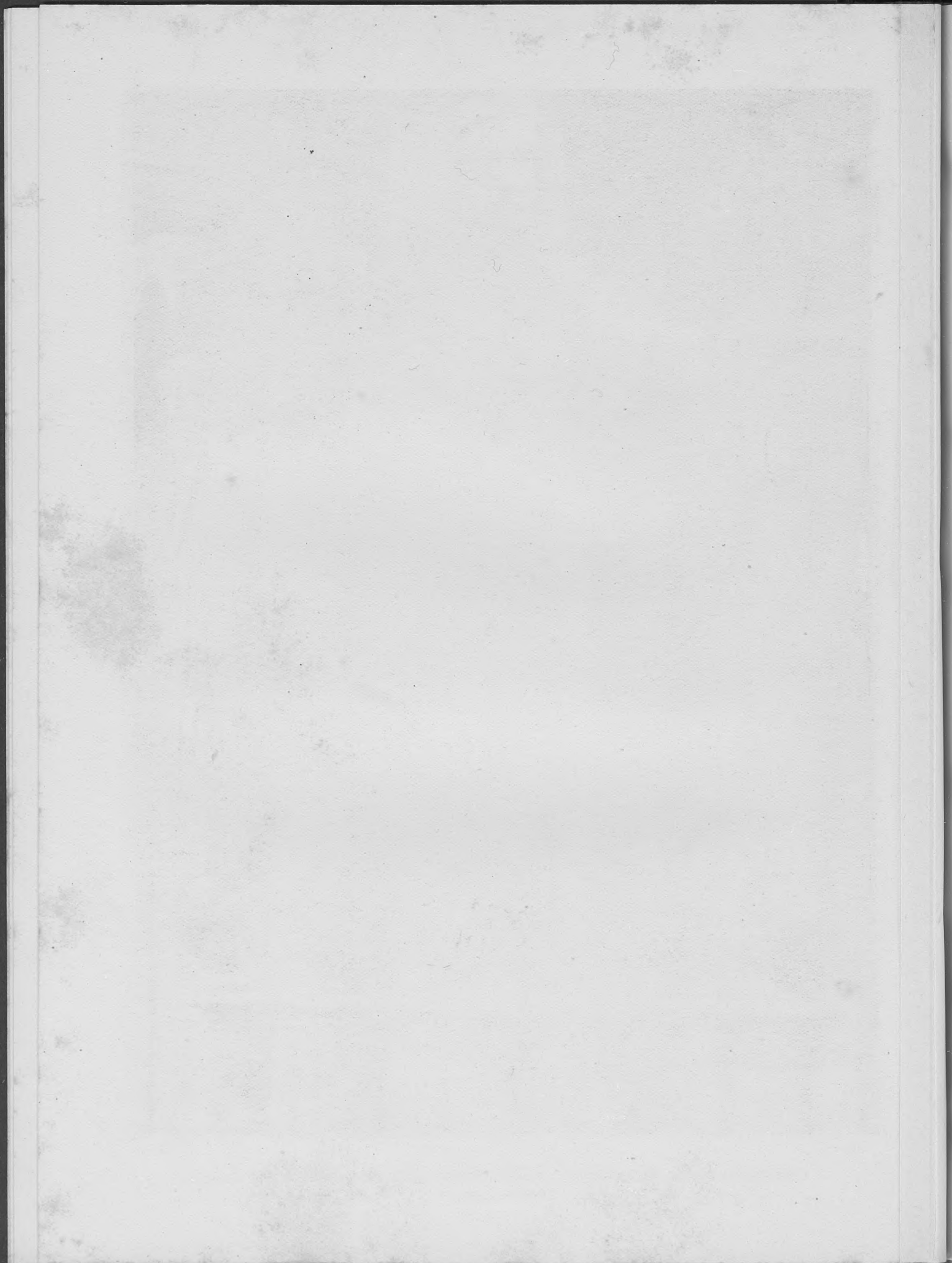


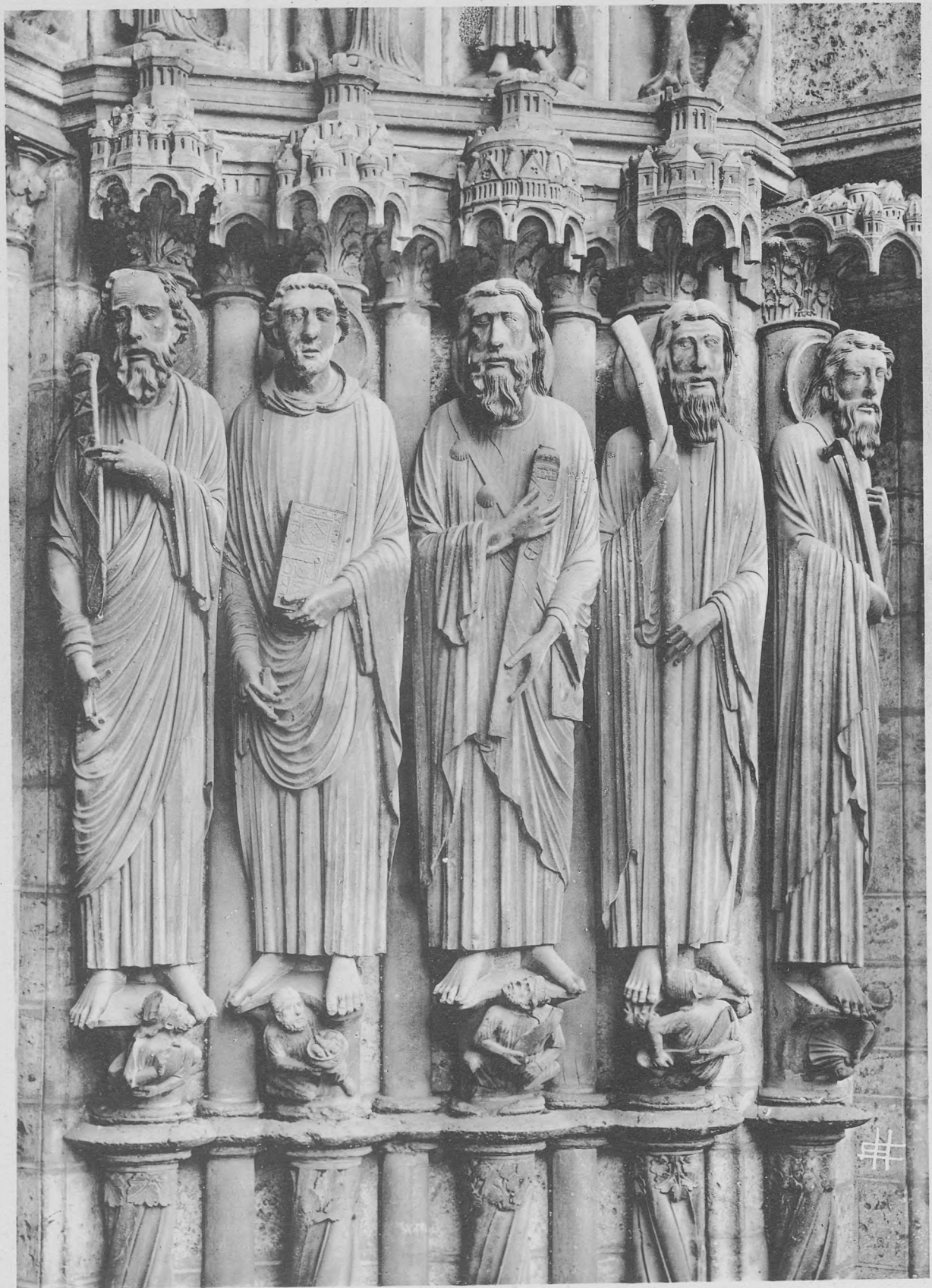
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Sud XIII<sup>e</sup> siècle (Baie centrale, sur le trumeau)  
Christ enseignant





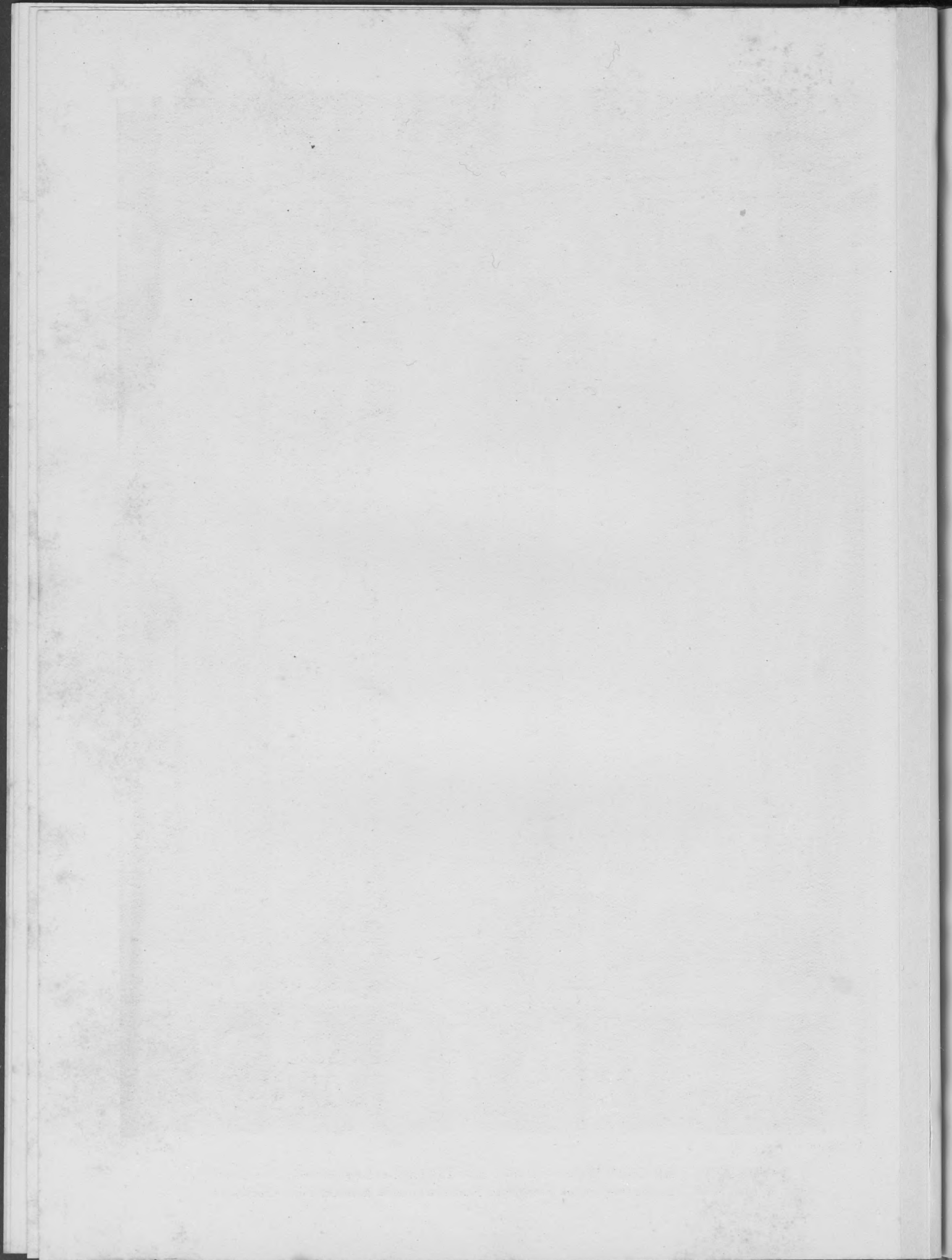


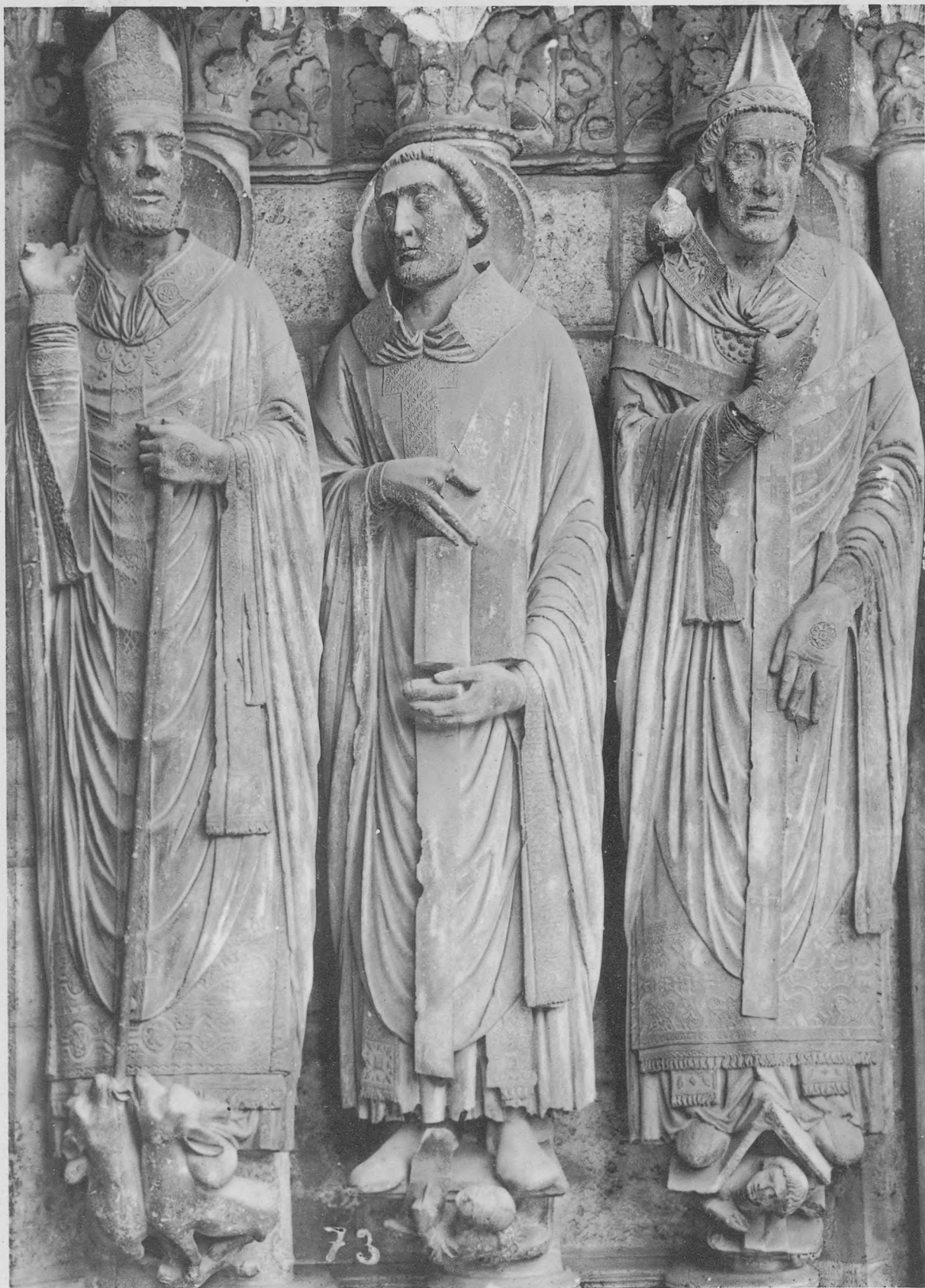
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Sud XIII<sup>e</sup> siècle (Baie centrale, côté droit)  
Saint-Paul, Saint-Jean, Saint-Jacques le majeur, Saint-Jacques le mineur, Saint-Barthélemy







Et. Huvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Nord XIII<sup>e</sup> siècle (Baie de droite, côté droit)  
St-Martin de Tours, St-Jérôme, St-Grégoire-le-Grand





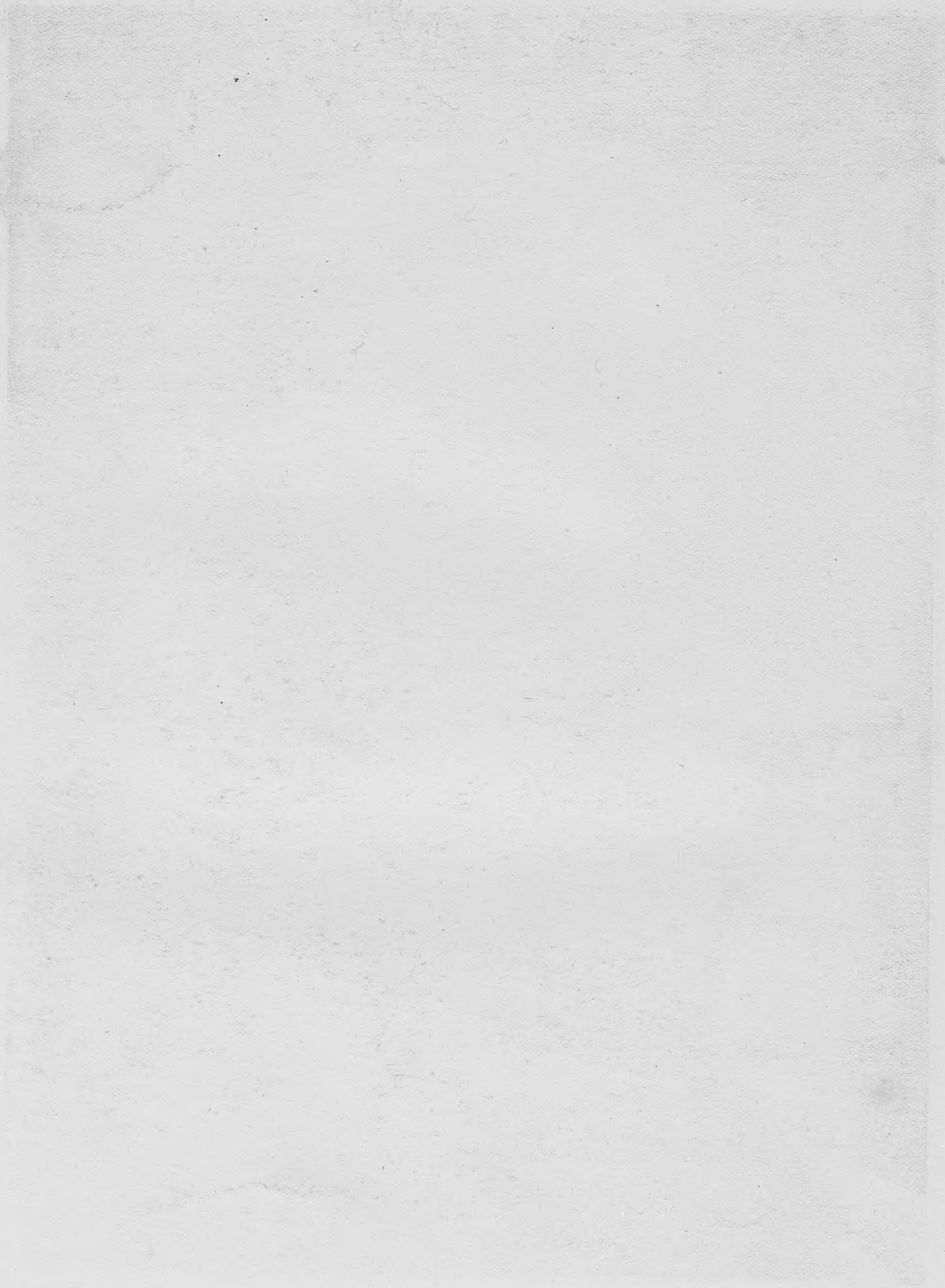


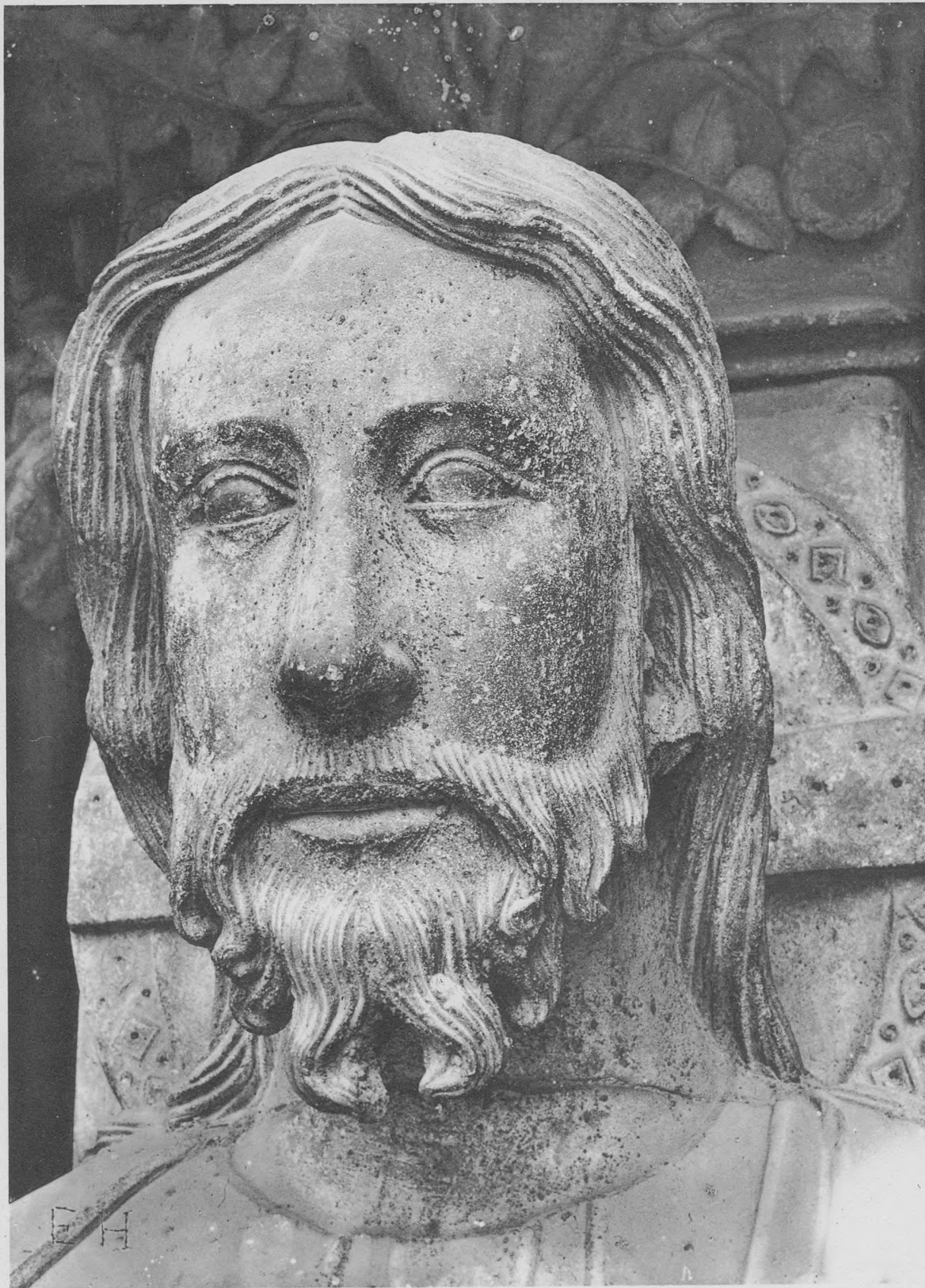
Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail sud XIII<sup>e</sup> siècle (Tympan de la baie centrale)  
Christ du Jugement dernier







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Sud XIII<sup>e</sup> siècle (Baie centrale, sur le trumeau)  
Christ enseignant





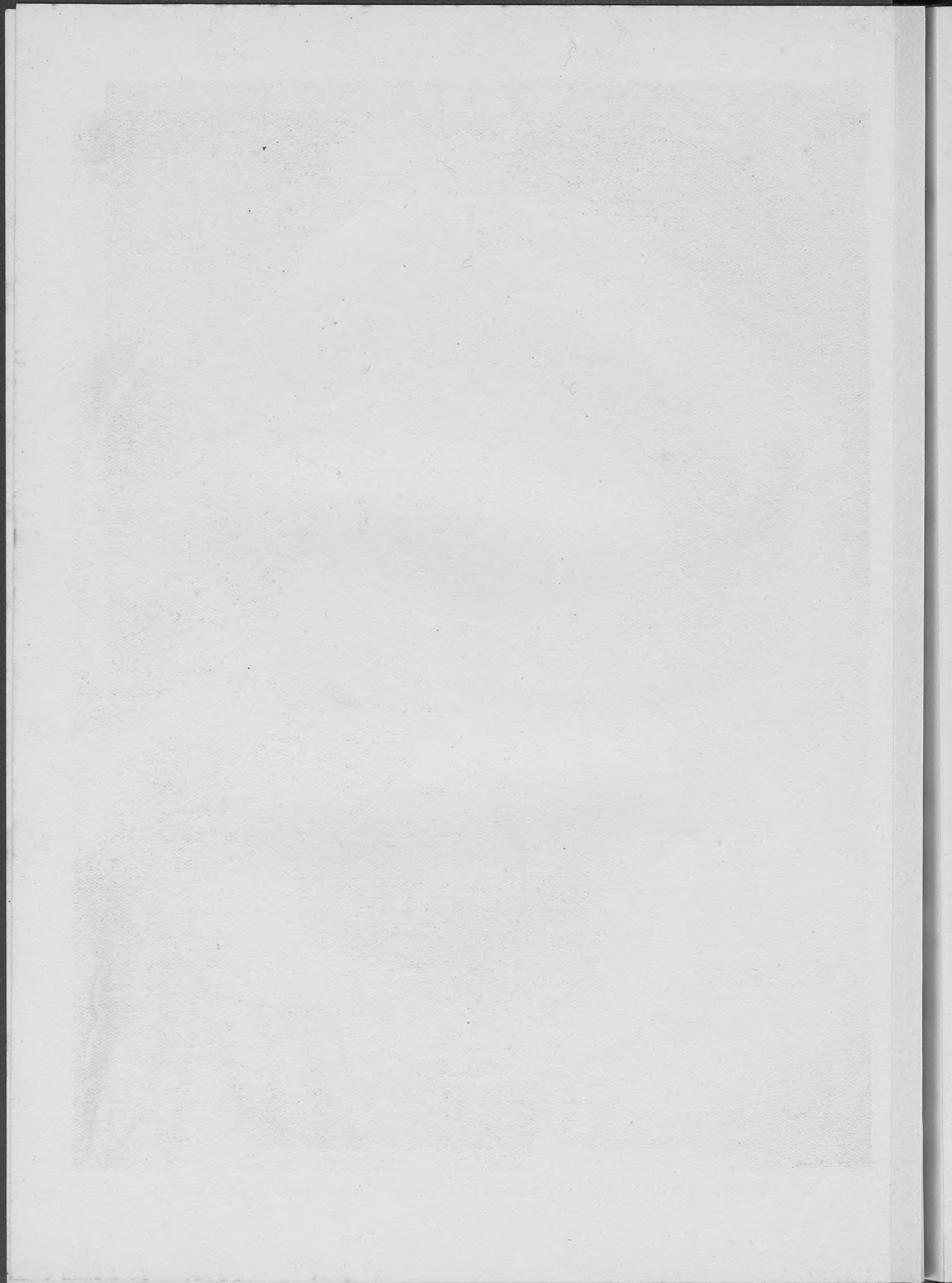


Et Houvet

Déposé

CATHÉDRALE DE CHARTRES — Portail Sud XIII<sup>e</sup> siècle — Saint Étienne (détail de la pl. 53)





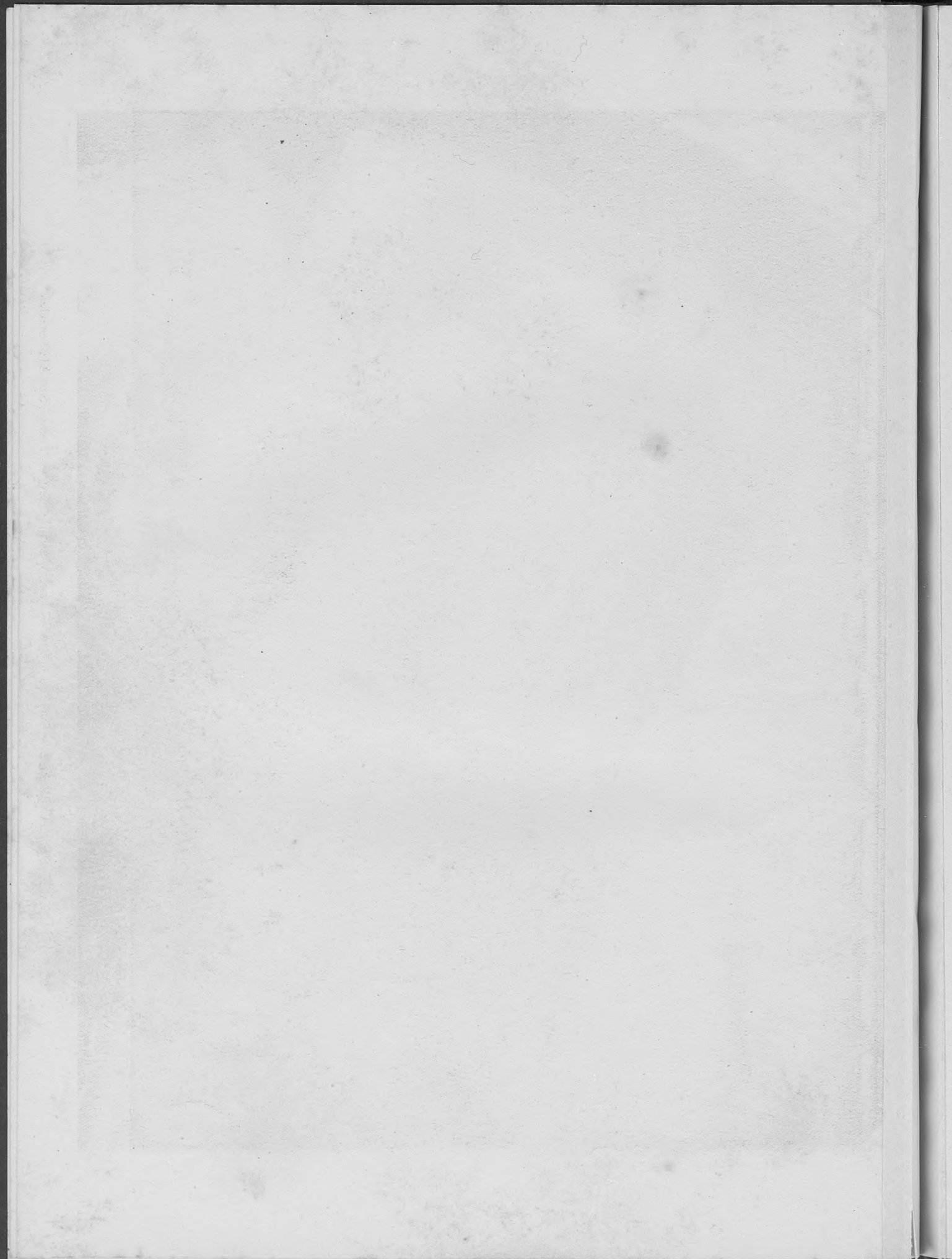


Et. Houvet

CATHÉDRALE DE CHARTRES — Baie de droite — Saint Martin endormi (Portail Sud XIII<sup>e</sup> siècle)

Déposé





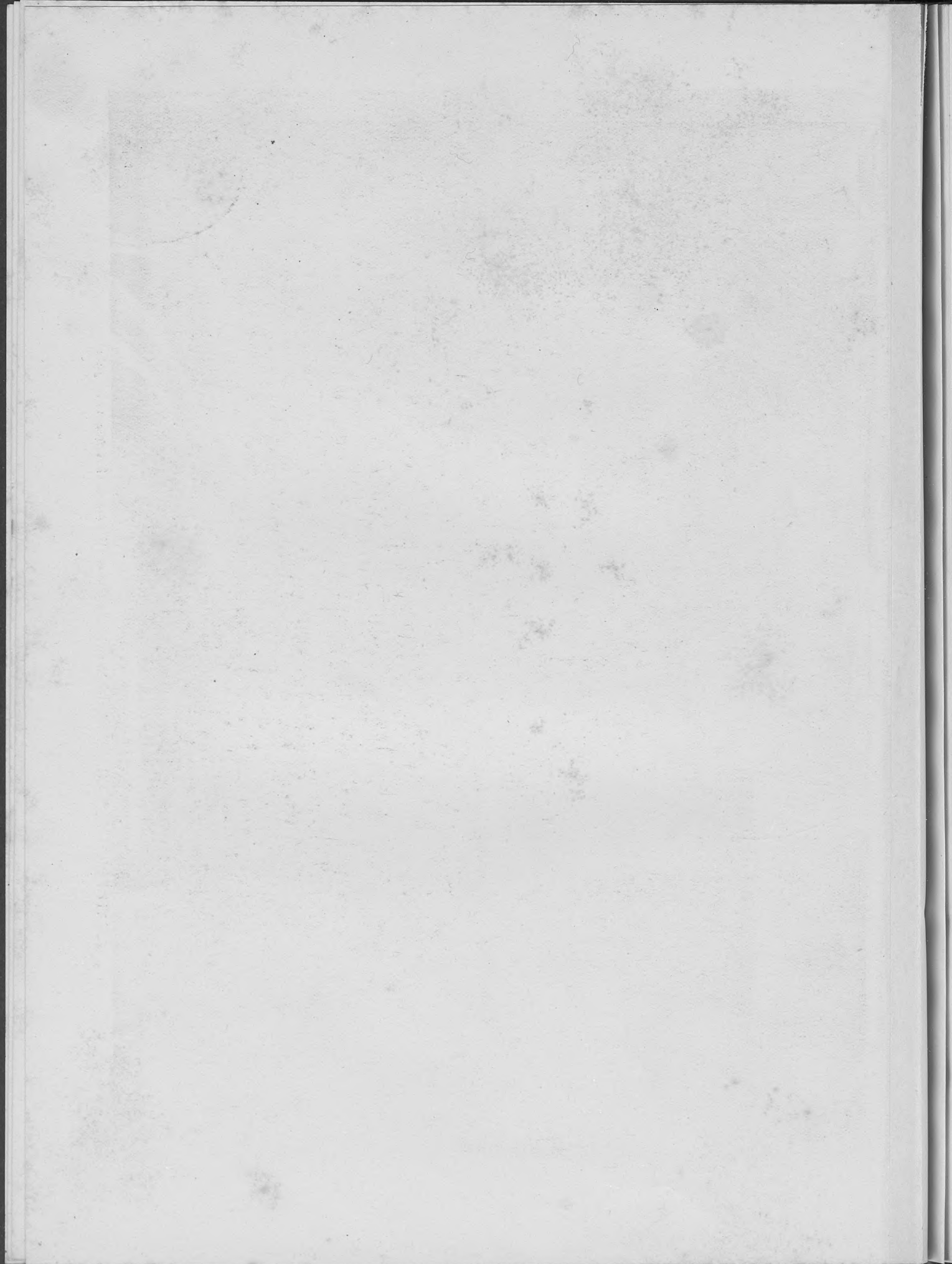


Et. Houveret

Déposé

CATHÉDRALE DE CHARTRES — Nativité de Jésus XIII<sup>e</sup> siècle (Fragments de Jubé)





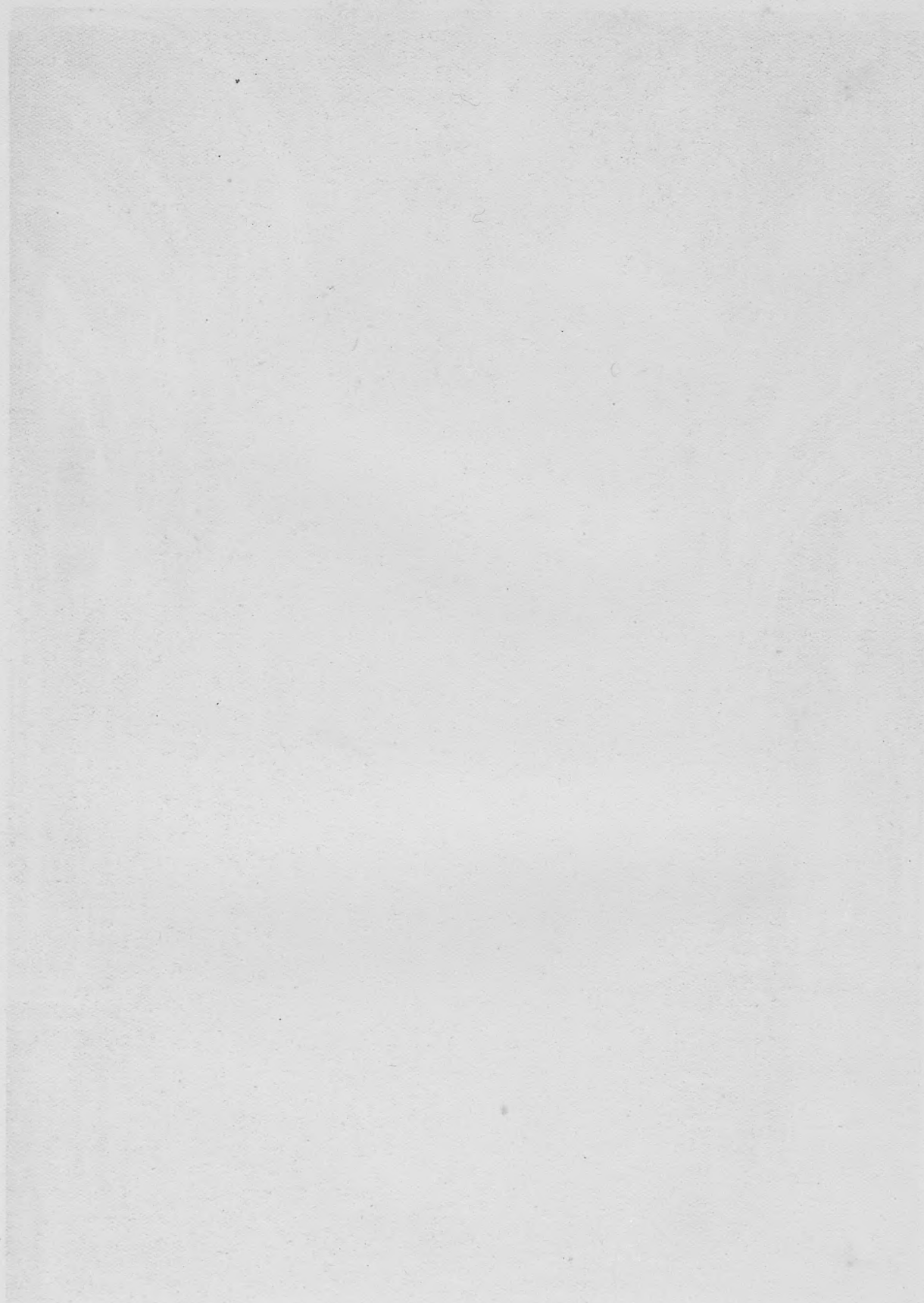


Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Clôture du chœur et déambulatoire (côté Sud)





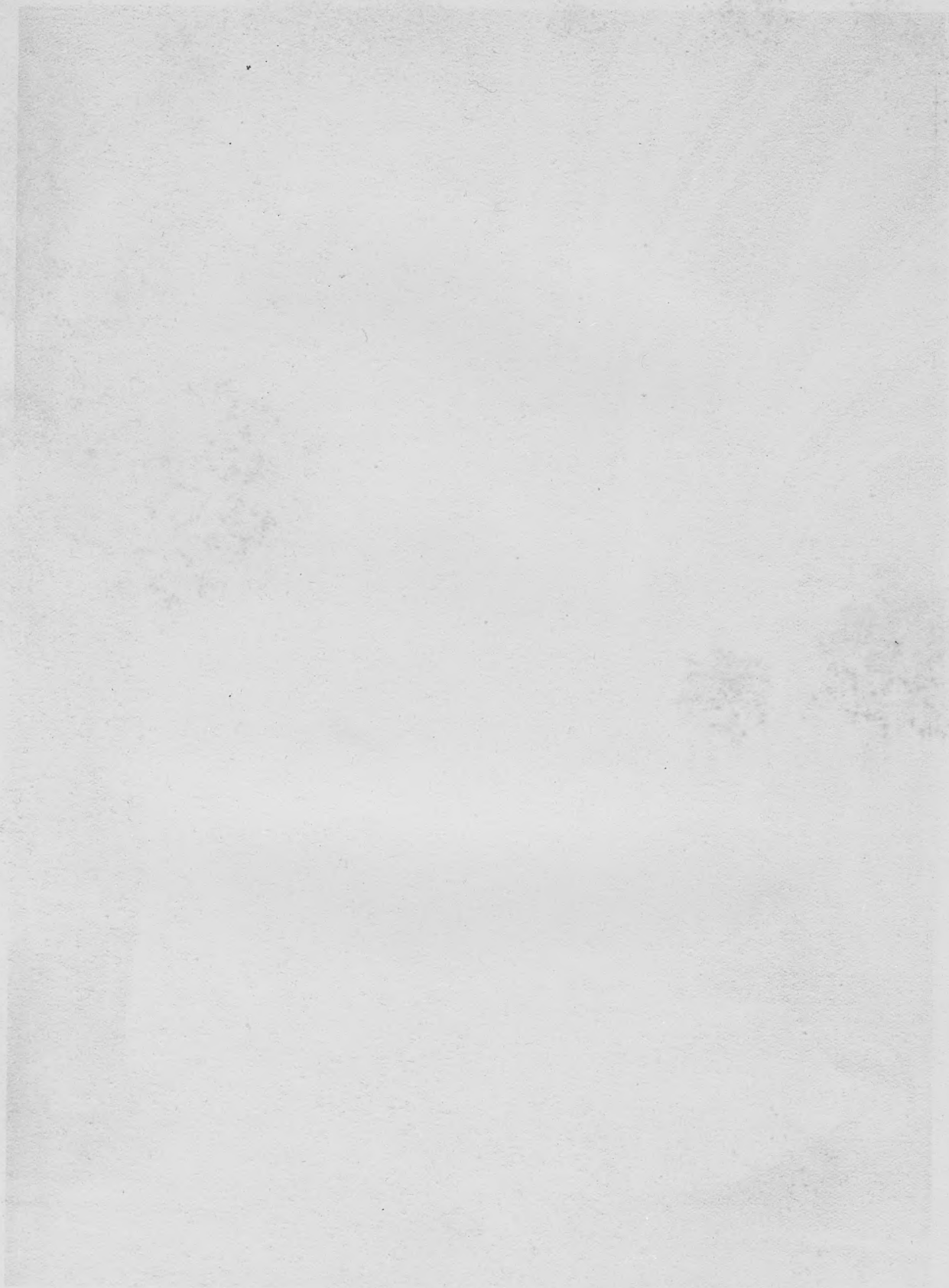


Et. Hovet

Déposé

CATHÉDRALE DE CHARTRES — Cloture du chœur — Déambulatoire







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Clôture du chœur XVI<sup>e</sup> siècle — Vierge du songe de St-Joseph







Et. Houvet

Déposé

CATHÉDRALE DE CHARTRES — Cloture du chœur XVI<sup>e</sup> siècle — Nativité de Jésus



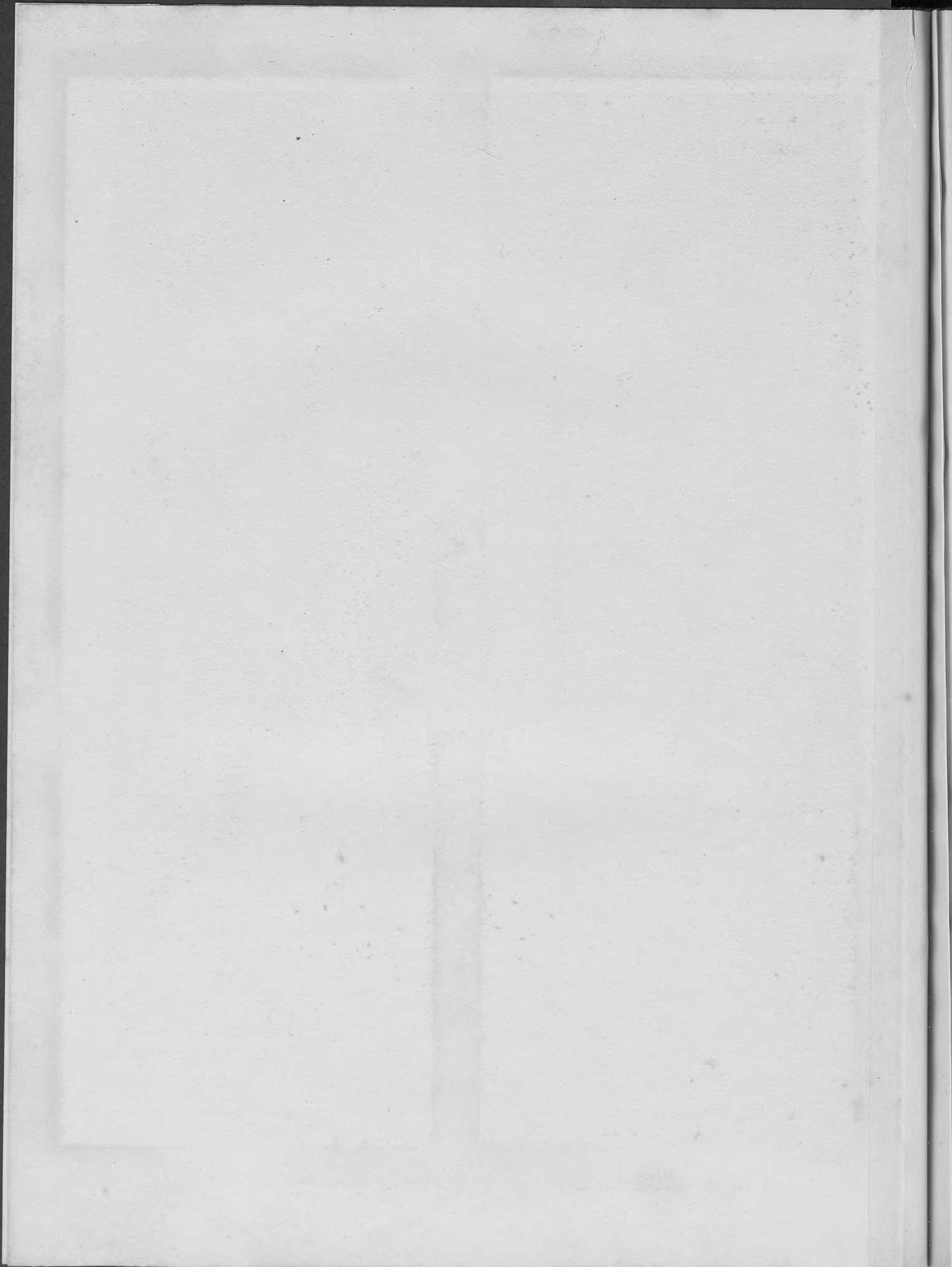






Planche en couleurs 1



Et. Houvet Déposé

## CATHÉDRALE DE CHARTRES

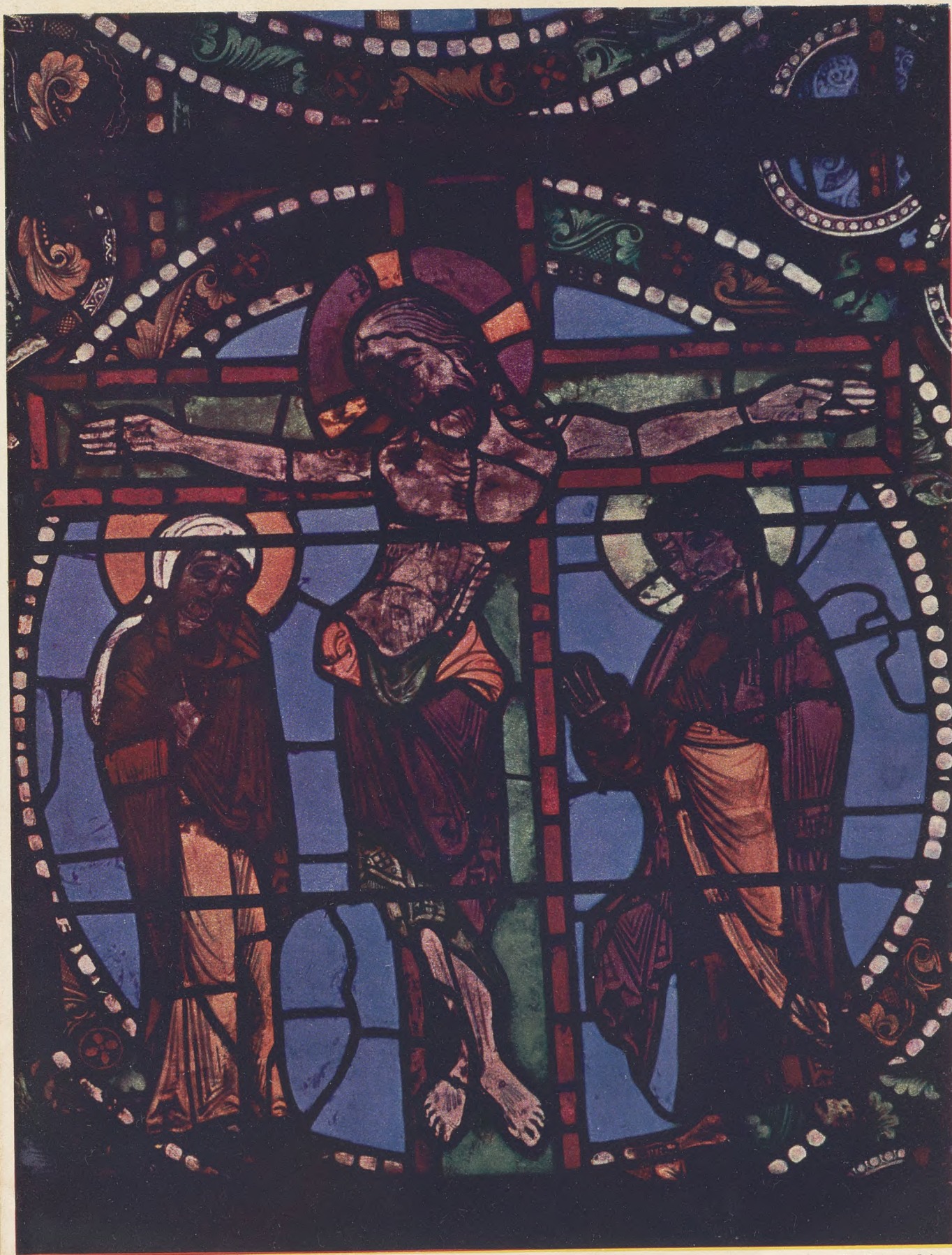
Vitrail de la Passion (xii<sup>e</sup> siècle)

Arbre de Jessé (xii<sup>e</sup> siècle)









Et. Houvet. Déposé

# CATHÉDRALE DE CHARTRES

Le Christ en Croix

Médaillon d'un vitrail du xii<sup>e</sup> siècle









Planche en couleurs III

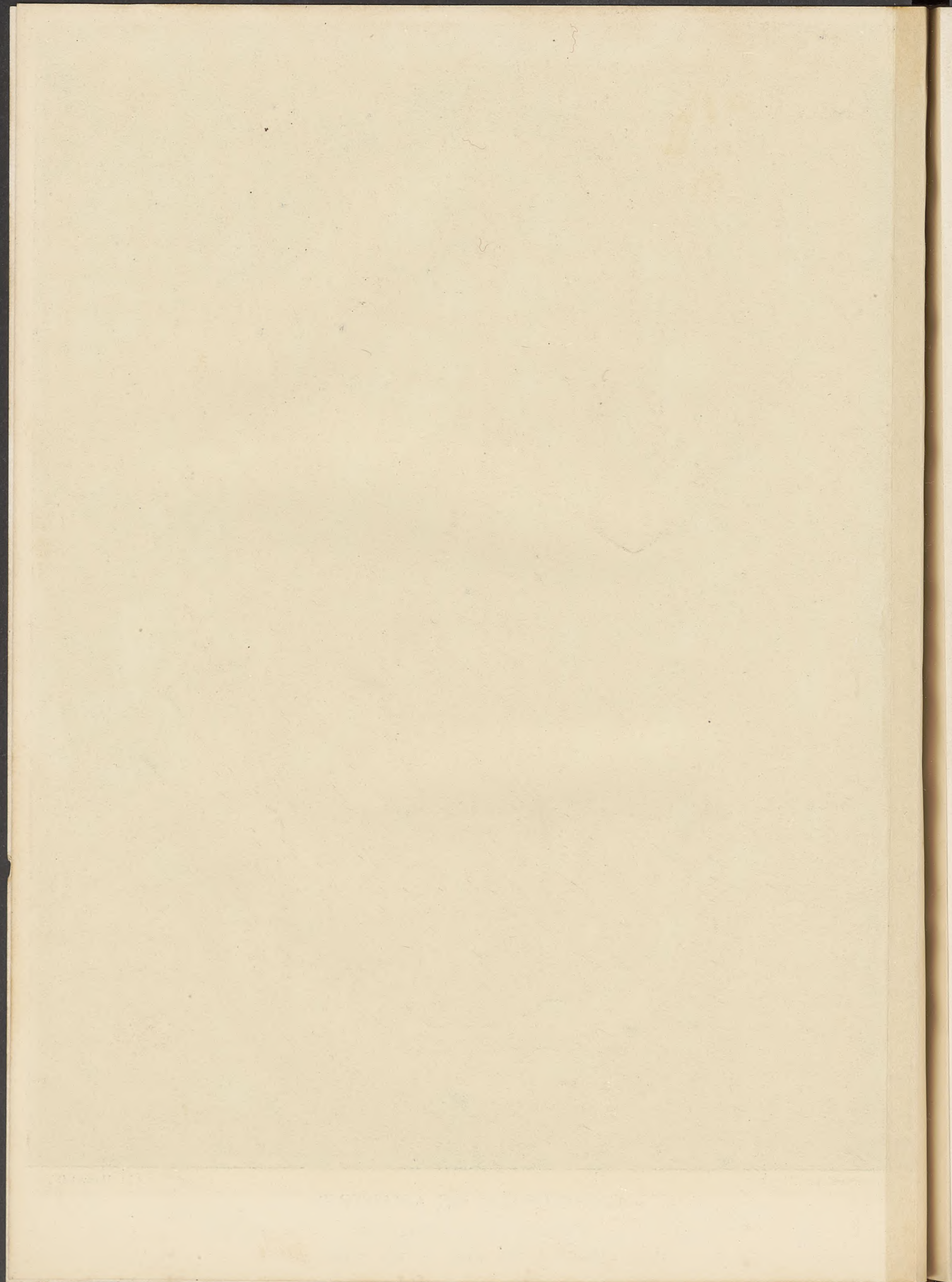
Et. Houvet Déposé

# CATHÉDRALE DE CHARTRES

Parole du bon Samaritain

Médaillon d'un vitrail du xiii<sup>e</sup> siècle









Et. Houvet Déposé

CATHÉDRALE DE CHARTRES  
Notre Dame de la Belle Verrière (xii<sup>e</sup> siècle)









Planche en couleurs V

Et. Houvet Déposé

CATHÉDRALE DE CHARTRES  
 Histoire de Saint Jacques  
 Partie inférieure d'un vitrail du XIII<sup>e</sup> siècle (déambulatoire)









Planche en couleurs VI

Et. Houvet Déposé

## CATHÉDRALE DE CHARTRES

Saint-Nicolas

Détail d'un vitrail du XIII<sup>e</sup> siècle (bas-côté nord)









Et. Houvet. Déposé

# CATHÉDRALE DE CHARTRES

Histoire de Saint Eustache

Partie supérieure d'un vitrail du XIII<sup>e</sup> siècle (bas côté nord)



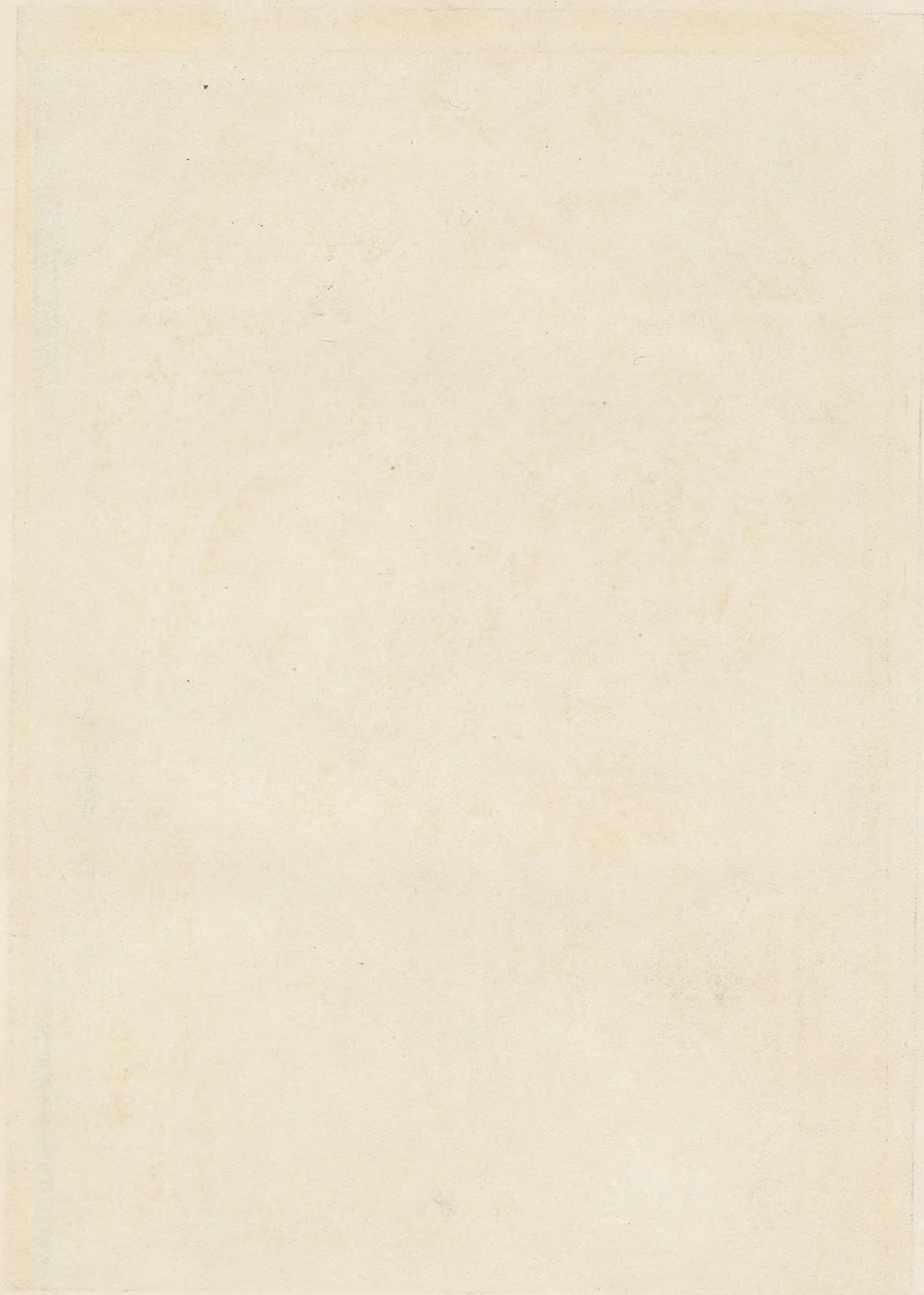






Planche en couleurs VIII

Et. Houvet Déposé

# CATHÉDRALE DE CHARTRES

Rose Sud (xiii<sup>e</sup> siècle)









Planche en couleurs IX

Et. Houvet Déposé

CATHÉDRALE DE CHARTRES  
Rose Nord (xiii<sup>e</sup> siècle)









Planche en couleurs X

Et. Houvet. Déposé

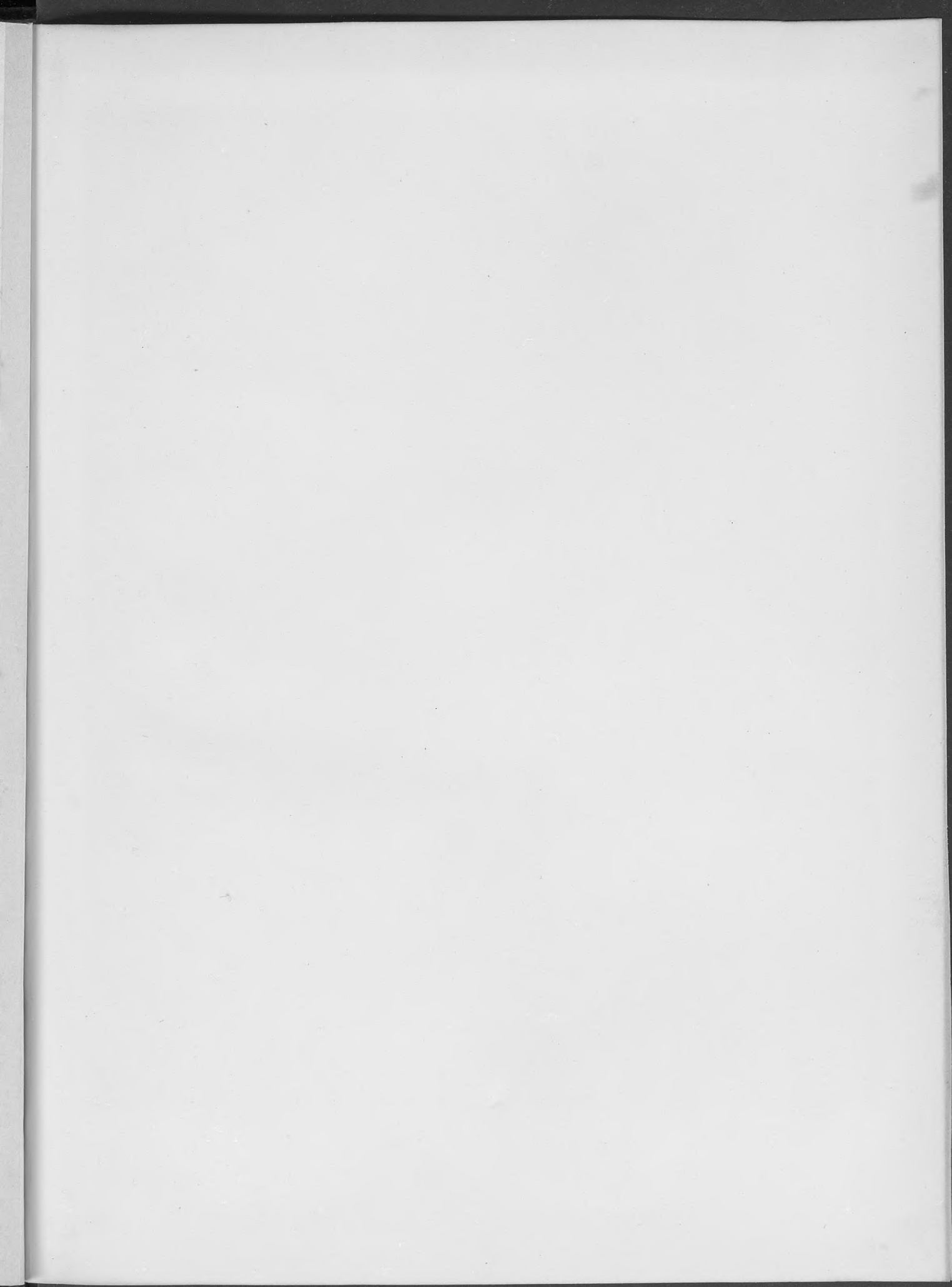
# CATHÉDRALE DE CHARTRES

Le Jugement dernier

Rose occidentale (xiii<sup>e</sup> siècle)



5  
1  
1













**DO NOT CIRCULATE**



